The Bookman.

"I am a Bookman."—*James Russell Lowell.*

No. 140. Vol. XXIV. MAY, 1903. Price Sixpence.

CONTENTS.

NEWS NOTES 43

WHOLESALE REPORTS OF THE BOOKSELLING TRADE 47

THE BOOKSELLERS' DIARY 48

THE READER—

The Centenary of Bulwer Lytton: May 25th, 1903. By Lewis Melville 49

The Melancholy Fellow. By Flora Masson 52

New Letters and Memorials of Jane Welsh Carlyle 59

NEW BOOKS—

The Young Chevalier. By D. Hay Fleming, LL.D. 63

Bret Harte in Big. By Wilfred Whitten 64

From the Unvarying Star. By A. T. Quiller-Couch 66

A Canonical Book. By W. B. Yeats 67

Correspondence of Lady Burghersh with the Duke of Wellington. By T. E. Page ... 68

Sidelights on Charles Lamb. By E. V. Lucas 71

A New Poet. By E. W. 72

NOVEL NOTES—

The Star Dreamer—The Steeple—Matilda's Mabel—The Poet's Child—A Parson's Lass—Overdue—Richard Rosny 73-74

THE BOOKMAN'S TABLE—

Thirty Years in Australia—A Few of Hamilton's Letters—The Law of Likeness—Poets of the Renaissance 74-75

THE NEW BOOKS OF THE MONTH 75

NOTICES.

All communications intended for the Editor must be addressed to the Editor *of* The Bookman, 27, Paternoster Row, London, E.C.

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

News Notes.

In presenting to our readers an unique collection of pictures illustrative of the life and work of Edward Bulwer, Lord Lytton, in connection with the novelist's Centenary, we have to acknowledge our indebtedness to the Right Hon. the Dowager Countess of Lytton and to the Right Hon. the Earl of Lytton for their exceedingly courteous permission to include in our issue a number of interesting photographs taken specially for The Bookman at Knebworth House, Stevenage, and also for allowing us to reproduce various portraits, etc., from "The Life of Edward Bulwer, Lord Lytton," the volumes of which were kindly placed at our disposal by the publishers, Messrs. Kegan Paul, Trench and Co., Ltd. We are also desirous of expressing our thanks to Lady Betty Balfour for information she was good enough to supply, and for other facilities afforded.

In further acknowledgment we wish to thank Messrs. Geo. Routledge and Sons, Ltd., Messrs. James Nisbet and Co., Ltd., Messrs. George Newnes, Ltd., Messrs. Swan Sonnenschein and Co., Ltd., and Messrs. Ward, Lock and Co., Ltd., for permission to insert in the number various portraits and illustrations to Lord Lytton's novels.

Mr. Hall Caine, who is at Biarritz, is writing a short memoir of his friend the late William Tirebuck, which will be prefixed to a posthumous novel by Mr. Tirebuck, to be published by Mr. Heinemann.

Mr. Laurence Housman, the author of "An Englishwoman's Love Letters," is engaged on a new novel, which will be ready for publication in the early autumn.

Mr. G. B. Burgin has completed a new novel, entitled "The Ladies of the Manor," which appeared in the *Smart Set* in an abridged form.

Mr. Haldane McFall, the step-son of Madame Sarah Grand, has just concluded the writing of a long novel, upon which he has been engaged for the past three years. It deals largely with the literary life in London, and is somewhat daring in its intimacies with student life in Paris. Mr. Heinemann expects to have it ready for publication in July.

Mr. W. W. Jacobs, who has for some time been at work on a play, will publish a volume of short stories in the autumn.

Mr. Joseph Conrad is engaged on a new novel, which he hopes to finish in the early summer. The scene will be laid in fresh quarters, and unlike its predecessors the book will depend on its characterisation of women. The novel, "Romance," which Mr. Conrad wrote last year in collaboration with Mr. Hueffer, will be published by Messrs. Smith, Elder and Co.

Sir Philip Burne-Jones has recently returned from America, after having been there for more than a year, during which time he visited many of the principal cities of the Union. We hear that Sir Philip contemplates writing a book giving his impressions of America.

We are informed that there is no truth in the statement recently circulated to the effect that Mr. Collier, of New York, is contemplating the immediate publication of an English edition of his well-known weekly.

Mr. George H. Lorimer has arranged with Sir

TWO PORTRAITS OF MR. JOHN OXENHAM, WITH HIS DOG TEUFEL,
taken while he was correcting the proofs of his remarkable novel, "Under the Iron Flail."
Photos by George A. Brown, Greenock.

Gilbert Parker for a series of short stories for publication in the *Saturday Evening Post* of Philadelphia. Mr. Lorimer, beside being the editor of the *Saturday Evening Post*, is, as our readers are probably aware, the author of that amusing and popular book, "Letters from a Self-made Merchant to His Son."

We understand that Mr. Frank T. Bullen has given up his London house, and will in future live in the country. Mr. Bullen is at present busily engaged on a new novel, which he is writing with a view to publication in one of the most important of the religious weeklies.

Mr. Crockett's series of papers, entitled "An Adventurer in Spain," now appearing serially in *Good Words*, will be issued in book form by Messrs. Isbister and Co., in the autumn of this year. Messrs. Frederick A. Stokes Co. will publish the book simultaneously in New York. Amongst the illustrations will be reproductions of photographs taken by the author when in Spain.

Mr. Richard Bagot is at present in Italy, busy writing his next new novel, which will in due course be published by Mr. Edward Arnold.

The new novel by Maarten Maartens will be entitled "Dorothea," and will probably be issued in the autumn. The author is at present on a visit to this country.

The great American scientist, Professor Le Conte, has left behind him an autobiography, which will be published shortly.

A new biography of Edgar Allan Poe has been written by Professor James A. Harrison, of the University of Virginia. It is to be entitled "Life and Letters of Edgar Allan Poe," and will be published by Messrs. Crowell, of New York. There is still room for a good and impartial biography of Poe.

Mr. Winston Churchill, whose last book, "The Crisis," was issued a year and a half ago, is now preparing his fourth novel for the press, and it is hoped that it will be completed in time for publication before the summer opens.

Sir Leslie Stephen will contribute a book on Hobbes to the English Men of Letters Series.

There is to be a new edition of the late Professor Robertson Smith's book on "Kinship and Marriage in Early Arabia."

THE BOOKMAN Booklets are being published in America by Messrs. James Pott and Co., of New York.

One of the most popular of recent issues in America has been Mrs. Rorer's new Cook Book. It is a collection of recipes, and 100,000 copies were sold almost at once.

Mr. Augustine Birrell is to deliver a lecture on "Emerson's Life and Influence," at Essex Hall, in connection with the Emerson Centenary.

Mr. Elkin Mathews will shortly issue a volume of essays by Morley Roberts. Mr. Roberts is at present engaged on a long novel, which will be published in September. It will probably be entitled "The Book of Rachael Marr."

Mr. R. N. Stevenson, the author of "A Gentleman Player," has completed a new novel, "The Mystery of Murray Davenport." It may be described as a Jekyll and Hyde story.

The publication of "The Love Affairs of Mary Queen of Scots," by Major Martin Hume, has been delayed from the spring to the autumn, owing to the fact that Major Hume has just discovered some papers which throw new light on some of the actions of Queen Mary.

Mr. Eveleigh Nash will publish Tom Gallon's Christmas book this year.

"The Correspondence of William I. and Bismarck, with other Letters from and to Prince Bismarck," will be published in two volumes by Mr. Heinemann, probably this month. The letters reveal an extraordinary intimacy between Prince Bismarck and the Emperor. Their correspondence during the Franco-German War gives a very clear picture of their relations to one another.

Among the new novels to be published by Mr. Heinemann are the following:—"Catherine Sterling," by Norma Lorimer, 6s.; "Thoroughbreds," a racing story, by W. A. Fraser, 6s.; "In the Guardianship of God," by Flora Annie Steel, 6s.; "Pigs in Clover," by Frank Danby, 6s.; "The Luck of Barerakes," by Caroline Marriage, 6s.; "Beggar's Manor," by R. Murray Gilchrist, 6s.

Mrs. Everard Cotes (Sarah Jeanette Duncan), who has been absent for many months in India, has now returned to London, where she expects to remain during the spring season. Mrs. Cotes has a new novel almost ready for press.

Mr. Robert Leighton, who is succeeding to the place of Mr. Henty as a popular writer for boys, has two new boys' stories in hand, one of which will be published in *Boys of our Empire*.

Mr. Barry Pain has just returned from a trip to Egypt and Italy. He brings back with him the draft of a new book, on which he has been working at intervals during his journey.

Mr. Storer Clouston has completed his new book, "Our Lady's Inn," and it will probably be published in the autumn of this year.

Mr. Pett Ridge's new novel, "Erb," will be issued in the autumn by Messrs. Methuen in England. Messrs. Appleton are the publishers in America.

Miss E. A. Somerville has become a mistress of foxhounds, having purchased the West Carbery pack, which she will hunt next season. In the meantime she is engaged on an "Alphabet of Fox-hunting," which she will write and illustrate herself. Miss Somerville and Martin Ross are presently to collaborate again in a new series of "Experiences of an Irish R.M."

Mrs. Croker's new novel, "Her Own People," is to be published in October by Messrs. Hurst and Blackett, after its serial appearance in a group of newspapers.

Col. Harvey and Mr. J. Henry Harper, of the firm of Harper and Brothers, of New York, are at present in London. They came over in the same steamer in which Mr. Anthony Hope Hawkins returned from his recent holiday in America.

Mrs. Allhusen, the author of "Miss Molly," has recently completed the manuscript of a new novel, entitled "The Great Reconciler." As at present arranged, "The Great Reconciler" will be published in book form by Messrs. Methuen and Co. in the early autumn of this year, and of course simultaneously in America.

Mr. Bernard E. J. Capes' new novel, "The Secret in the Hill," now appearing serially in *T. P.'s Weekly*, will be issued in book form during the forthcoming autumn season by Messrs. Smith, Elder and Co. In this connection we may say we note with pleasure that Messrs. Smith, Elder and Co. are now announcing a third edition of Mr. Capes's recently published novel, "A Castle in Spain."

MR. REGINALD TURNER,
Author of "The Steeple," a review of which appears in another column.
(Reproduced by kind permission of Messrs. Greening and Co., Ltd.)

Mr. Jerome K. Jerome has now returned from the Continent, and is again at home at Wallingford, where he is at present busy writing a new series of short stories for publication in one of the most popular of the monthly magazines.

Miss Una L. Silberrad's new novel is, we understand, to be entitled "Petronilla," and will be ready for publication in book form about the end of the year.

Amongst the novels in their autumn list, Messrs. Methuen and Co. have included a new story from the pen of Madame de Laszowska Gerard ("E. Gerard") It is entitled "The Heron's Tower."

Mr. John Oxenham, author of the remarkable novel, "Under the Iron Flail," whose portrait we reproduce in these pages, hails from the North on this side of the border. In his youth he had no intention of devoting himself to literature, although he admits an inclination towards writing in very early days, and he still has in his possession several books won as prizes in picture-story competitions. Later in life he travelled largely, gathering wide experience which has proved very valuable. For several years he lived in Brittany, and overran a good portion of Europe from Monte Carlo to Stockholm, with all that lies between. Switzerland and Scotland were his holiday grounds, and he tramped them thoroughly, knapsack on back, which in his opinion is the only way a country may be enjoyed. He has vivid recollections as a boy of

staying in Hanover at the same hotel as Vogel von Falkenstein when the latter was sitting on the doubtful kingdom, lest it should rise in the rear of Prussia, then at death grips with France. He remembers also the flaming cressets in Hamburg when peace was proclaimed, and shortly afterwards he was in Paris among the wreckage of the Commune. He carries warm recollections of two years in America, travelling through the Southern States with the idea of sheep-farming or orange-growing, from which occupations, however, he considers himself fortunate in having been mercifully preserved.

The *Graphic* bought Mr. Oxenham's first serious essay in fiction, when he was about twenty-seven, and since then his stories have appeared in the *Illustrated London News*, *Sketch*, *Chambers's Journal*, *Cornhill*, *Longman's*, *Macmillan's*, *Temple Bar*, *Strand*, and, in fact, in most of the best-class magazines.

Messrs. Hurst and Blackett in London, and Mr. Henry Holt in New York, brought out Mr. Oxenham's first book, "God's Prisoner," in 1898. Then came "Rising Fortunes" in 1899, "A Prisoner of Vascovy" in 1900, "Our Lady of Deliverance" in 1901. Dreyfus, Zola, and Maître Labori sent him pleasant words concerning "Our Lady." Then came "John of Gerisau" and "Under the Iron Flail" in 1902.

Most of Mr. Oxenham's books have been serialised both here and in America. *Chambers'* had "Our Lady," and have "Barbe of Grand Bayou" running now, and the *Times* has just bought a serial which Mr. Oxenham considers one of the strongest stories he has written.

Mr. W. M. Rossetti has seen through the press another volume of Rossetti papers. It is partly made up of letters and partly of diaries, and both letters and diaries are carefully edited, many omissions being made. Among the writers of letters are Dante Rossetti, F. T. Palgrave, Walt Whitman, James Smetham, Sir Frederick Burton, W. J. Stillman, Dr. Garnett, Robert Browning, Philip Hamerton, William Bell Scott, Anne Gilchrist, Mrs. Lynn Linton, Professor Dowden, and many others. There is a great deal of matter about Shelley, and numerous interesting glimpses of Mr. Swinburne. It seems that Mr. Swinburne was invited to stand for Parliament by the Reform League in 1868, and declined on the express advice of Mazzini. There are details of Mr. Swinburne's pecuniary dealings with the *Fortnightly Review*, and some suggestive sentences about Bertrand Payne, the successor of Moxon. Payne quarrelled violently with Tennyson, whose books were published then by Moxon, and in his wrath actually had the impudence to put a pair of asses' ears on the portrait of Tennyson on his mantelpiece.

MR. AND MRS. EGERTON CASTLE,
whose new book, "The Star Dreamer," is reviewed in this number.
Photo by G. West, Godalming.

There is to be a new edition of "Footprints of Former Men in Far Cornwall," by Robert Stephen Hawker, the famous Vicar of Morwenstow. It will contain many illustrations by J. Petherbridge, and a new life by Mr. Hawker's son-in-law, C. E. Byles. The life will be completed from new and authentic sources, and there is much room for it, for neither Dr. Lee nor Mr. Baring-Gould was a satisfactory biographer. The publisher will be Mr. John Lane.

Professor Gayle, of the University of California, is editing a series of representative English Comedies.

It is stated that no fresh biography of George Douglas Brown will appear in this country, but another memoir is announced for America.

Wholesale Reports of the Bookselling Trade.

(1) ENGLAND.

March 20th to April 20th, 1903.

During the earlier portion of the month trade proved fairly brisk, and although a considerable slackening was experienced immediately preceding the Easter holiday, it leaves little cause for complaint. There have been no sensational items, the sales, as our report shows, having been spread over a wide field; still the success of several of the publications mentioned has been very satisfactory.

New issues of 6s. novels have been less numerous, although the output has been considerably in excess of the average at this time during previous years. Amongst the most freely selling of this class may be mentioned "Four Feathers," which still continues its popularity; "The Star Dreamer," "The Grey Wig," "Richard Rosny," "The Circle," "Lady Rose's Daughter," and "Souls." Orders are coming in freely for Miss Braddon's "The Conflict," which appears as we close this report.

At 5s. "Mrs. Wiggs of the Cabbage Patch" continues to be in demand, and the more recent work, "Lovey Mary," by the same author, has been selling very freely.

Mrs. De La Rey's "A Woman's Wanderings during the Anglo-Boer War" has found a wide circle of readers, whilst the cheaper edition of De Wet's "Three Years War" has continued to be in request.

The two chief biographical works of the month have been the lives of Bishop Westcott and Charlotte M. Yonge. A considerable amount of attention has been centred in "The Letters of Dorothy Osborne," and many copies have been disposed of. The new edition of the "Life of Queen Victoria," by Sidney Lee, continues to find many purchasers, and the "Life of Gipsy Smith" is still selling well.

The death of Dean Farrar caused an increased demand for several of his works, more especially the well-known school stories, such as "St. Winifred's" and "Eric." Mr. Shorthouse's "John Inglesant" has also continued to be sought after.

The seven volumes of "Life and Labour of the People of London"—including the newly-published volume dealing with the Religious Influences—although on account of the price appealing to a necessarily limited public, have attracted much attention and sold well. Horne's "Popular History of the Free Churches" has proved also popular in the extent of its sales.

A young lady recently purchased a copy of "Wisdom While You Wait," and the day following asked to be allowed to return it, being under the impression that it was a *serious* book, but in spite of its lack of *seriousness* the sales have proceeded by leaps and bounds during the month.

One of the best items of the month has been Tolstoy's "Resurrection," of which in the sixpenny form thousands have been sold.

Guide books to various popular resorts have circulated somewhat freely, but the demand has not equalled former years at this period, and those which have been most successful have been chiefly for cyclist tourists.

"The Rubáiyát of Omar Khayyám" appears to be an especial favourite, numerous editions having of late been placed before the public with, in several instances, a large amount of success.

Consequent upon the expiration of the copyright of "Tom Brown's Schooldays" many new issues have appeared, and circulated briskly.

The new issues of sixpenny reprints continue to increase with amazing rapidity, but there has been only a normal demand for them.

The Burns number of The Bookman proved a decided hit; the demand soon exhausted the supply, and many would-be purchasers had very early after publication to hear that it was already out of print. A new magazine for collectors and connoisseurs, entitled "The Burlington," has been much in favour.

The following is a list of the books which have been most in demand during the past month:—

Six Shilling Novels.

Four Feathers. By A. E. W. Mason. (Smith, Elder.)
The Star Dreamer. By A. and E. Castle. (Constable.)
The Grey Wig. By I. Zangwill. (Heinemann.)
Richard Rosny. By Maxwell Gray. (Heinemann.)
The Circle. By K. C. Thurston. (W. Blackwood.)
Lady Rose's Daughter. By Mrs. H. Ward. (Smith, Elder.)
Pearl Maiden. By H. Rider Haggard. (Longmans.)
Souls. By "Rita." (Hutchinson.)
The Pit. By Frank Norris. (Richards.)
The Banner of Blue. By S. R. Crockett. (Hodder and Stoughton.)

Penal Servitude. By W. B. N. 6s. (Heinemann.)
Mrs. Wiggs of the Cabbage Patch. By A. Hegan Rice. 5s. (Hodder and Stoughton.)
Lovey Mary. By A. Hegan Rice. 5s. (Hodder and Stoughton.)
De La Rey (Mrs.) A Woman's Wanderings during the Anglo-Boer War. 2s. 6d. (Unwin.)
Westcott (Bp. B. F.) Life. By his Son. 2 vols. 17s. net. (Macmillan.)
Yonge (C. M.) Life. By Christabel Coleridge. 12s. 6d. net. (Macmillan.)
Love Letters of Dorothy Osborne. 2s. 6d. net. (De la More Press.)
Life of Queen Victoria. By Sidney Lee. 10s. 6d. (Smith, Elder.)
Life of Gipsy Smith. 2s. 6d. net. (Law.)
Farrar (Dean), St. Winifred's, Eric, etc.
John Inglesant. By J. H. Shorthouse. 3s. 6d. (Macmillan.)
Life and Labour of London People: Religious Influences. 7 vols. By Charles Booth. (Macmillan.)
Popular History of the Free Churches. By C. S. Horne. 6s. (J. Clarke.)
Wisdom While You Wait. 1s. net. (Isbister.)
Resurrection. By Leo Tolstoy. 6d. and 2s. (Richards.)
Various Guide Books to Popular Resorts.
Tom Brown's School Days. 6d. to 3s. 6d.
Sixpenny Reprints.
The Burns Number of The Bookman. 6d. net.

Weekly Summary of the Wholesale Book Trade.

Week ending
Mar. 21—Trade fairly brisk in all departments.
" 28—Good in home but slack in export.
April 4—Slacker in all departments.
" 11—Very quiet.
" 18—Still quiet, but better than preceding week.

---

(2) SCOTLAND.

March 18th to April 18th, 1903.

The welcome announcement of the King's visit to Scotland, and the improvement in the weather, combined to put heart into the trade, and generally led to anticipations of a brisk summer season.

As usual, good orders were booked for cycling and road maps, view books, guide books, and interesting tourist books, such as the cheap edition of R. L. Stevenson's Picturesque Edinburgh, and any work dealing with the romantic districts of Scotland.

The tragic death of Sir Hector Macdonald created a profound impression in the country, and hundreds of copies of this famous soldier's "Life," published by Mr. Melrose, were readily disposed of.

With the appearance of a cheap edition of De Wet's "Three Years War" came recollections of the success on the first appearance of this book, and led to expectations of many purchasers at a popular price.

Messrs. Grant's dainty booklet, "The Rubáiyát of Omar Kháyyám," meeting with ready acceptance, was immediately followed by "The Blessed Damozel," by Rossetti, as No. 2 in "The Roses of Parnassus Series."

The sales of "Wee Macgreegor" continued to bulk largely in the business done, and although the interest in the book had largely diminished in Glasgow, orders were daily received from all provincial towns in the country.

Dr. Torrey's evangelistic tour in the principal cities led to many requests for his religious works and Alexander's Hymn Books. The cheap edition of James Chalmers' Life was heartily welcomed, and will no doubt prove a standard missionary volume for many years.

Quite noteworthy was the brisk sale for "The Letters of a Self-made Merchant to his Son," and for the two humorous skits, "Gulliver Joe" and "Wisdom While You Wait," there were constant demands.

The most popular six-shilling novel of the month was Mrs. Humphry Ward's "Lady Rose's Daughter," and others gaining special notice were "Cornelius," by De La Pasture; "In Piccadilly," by B. Swift; "The Star Dreamer," by Agnes and Egerton Castle; "The Banner of Blue," by S. R. Crockett; "Richard Rosny," by Maxwell Gray; "Souls," by "Rita"; "The Jade Eye," by Fergus Hume; and "The Eternal Woman," by Dorothea Gerard.

At five shillings the most successful works of fiction were "Lovey Mary" and "Mrs. Wiggs of the Cabbage Patch," and at three shillings and sixpence the late J. H. Shorthouse's famous novel, "John Inglesant," was in request.

A marvel of cheapness, Messrs. Blackie's Shilling Dictionary immediately on its appearance gained much attention, and a cheaper edition of Dr. John Kerr's "Memories Grave and Gay," with its reminiscences and anecdotes, was heartily welcomed.

There were frequent enquiries for the late Dean Farrar's well known works, and also for the late Miss Edna Lyall's novels.

Many sixpenny reprints of popular books entered the field, and the most successful of them were "Resurrection," "On the Heels of De Wet," "Lady Jezebel," "Diana Barrington," "Clementina," and "David Harum."

A cheap edition of Mr. Carnegie's "Empire of Business" was, of course, sure to find ready readers in Scotland, and the "Robert Burns" number of THE BOOKMAN had a remarkable sale, and the first number of Chambers' new edition of the Cyclopædia Dictionary was well received.

The following is our list of best selling books:—

Lady Rose's Daughter. By Mrs. Humphry Ward. 6s. (Smith, Elder.)
Letters from a Self-made Merchant. 6s. (Methuen.)
Cornelius. By De La Pasture. 6s. (Smith, Elder.)
Sir Hector Macdonald's Life. By D. Campbell. 1s. 6d. (Melrose.)
The Three Years War. By De Wet. 3s. 6d. net. (Constable.)
Rubáiyát of Omar Kháyyám. 6d. net. (Grant.)
Wee Macgreegor. By J. J. Bell. 1s. net. (Scots Pictorial Co.)
In Piccadilly. By B. Swift. 6s. (Heinemann.)
The Star Dreamer. By Agnes and Egerton Castle. 6s. (Constable.)
The Banner of Blue. By S. R. Crockett. 6s. (Hodder.)
Richard Rosny. By Maxwell Gray. 6s. (Heinemann.)
Lovey Mary. By A. Hegan Rice. 5s. (Hodder.)
Mrs. Wiggs of the Cabbage Patch. By A. Hegan Rice. 5s. (Hodder.)
Souls. By "Rita." 6s. (Hutchinson.)
Jade Eye. By Fergus Hume. 6s. (John Long.)
Gulliver Joe. 1s. net. (Isbister.)
Wisdom While You Wait. 1s. net. (Isbister.)
Memories Grave and Gay. By Dr. Kerr. 2s. 6d. net. (Blackwood.)

Sixpenny Editions of Popular Works.

"Resurrection," "On the Heels of De Wet," "Lady Jezebel," "Diana Barrington," "Clementina," "David Harum," "The Great Shadow," "Mr. Blake of Newmarket," "The Farringdons."

The Booksellers' Diary.

MAY.

PUBLICATION DATES OF SOME NOTABLE BOOKS.

May 6th.

JACK, F. B.—Breakfast and Savoury Dishes, 1s. (T. C. and E. C. Jack)
JACK, F. B.—Hot Puddings, Soufflés and Fritters. Invalid Cookery. Revised Edition. 1s. ... (T. C. and E. C. Jack)

May 7th.

MITFORD, BERTRAM.—Haviland's Chum, 6s. ..... (Chatto)
BUCHANAN, ROBERT.—Shadow of the Sword. Cheap Edition. 6d. ..... (Chatto)

May 8th.

MAX ADELER.—In Happy Hollow, 6s. ..... (Ward, Lock)

May 11th.

HERBERT, GEORGE.—The Temple. Reprint. 3s. 6d. net (Fisher Unwin)
THOMAS, EDWARD, M.A. (Editor).—The Works of John Dyer, 1s. and 2s. ..... (Fisher Unwin)
BOWACK, WILLIAM MITCHELL.—Another View of Industrialism, 6s. net ..... (Fisher Unwin)

May 15th.

SHAKESPEARE.—Love's Labour Lost. Timon of Athens. Cymbeline. 3 Vols. Windsor Edition. 2s. net each (T. C. and E. C. Jack)
HERON-MAXWELL, B.—The Queen Regent, 3s. 6d. (Ward, Lock)
Haydn's Dictionary of Dates. New Edition. 21s.... (Ward, Lock)

May 18th.

M'CARTHY, JUSTIN.—British Political Leaders, 7s. 6d. net (Fisher Unwin)
EYRE-TODD, GEORGE.—Crimean Simpson's Autobiography, 21s. net ..... (Fisher Unwin)
PAIN, BARRY.—De Omnibus, and Another Englishwoman's Love Letters. Reprint. 6d. ..... (Fisher Unwin)

May 20th.

"INDICUS."—The Olympiad. Classic Tales in Verse. 5s. net (Elkin Mathews)
CHILDE-PEMBERTON, HARRIET L.—Carmela: A Poetic Drama, 3s. 6d. net ..... (Elkin Mathews)

May 21st.

BESANT, SIR WALTER.—Children of Gibeon. Cheap Edition. 6d. ..... (Chatto)

May 22nd.

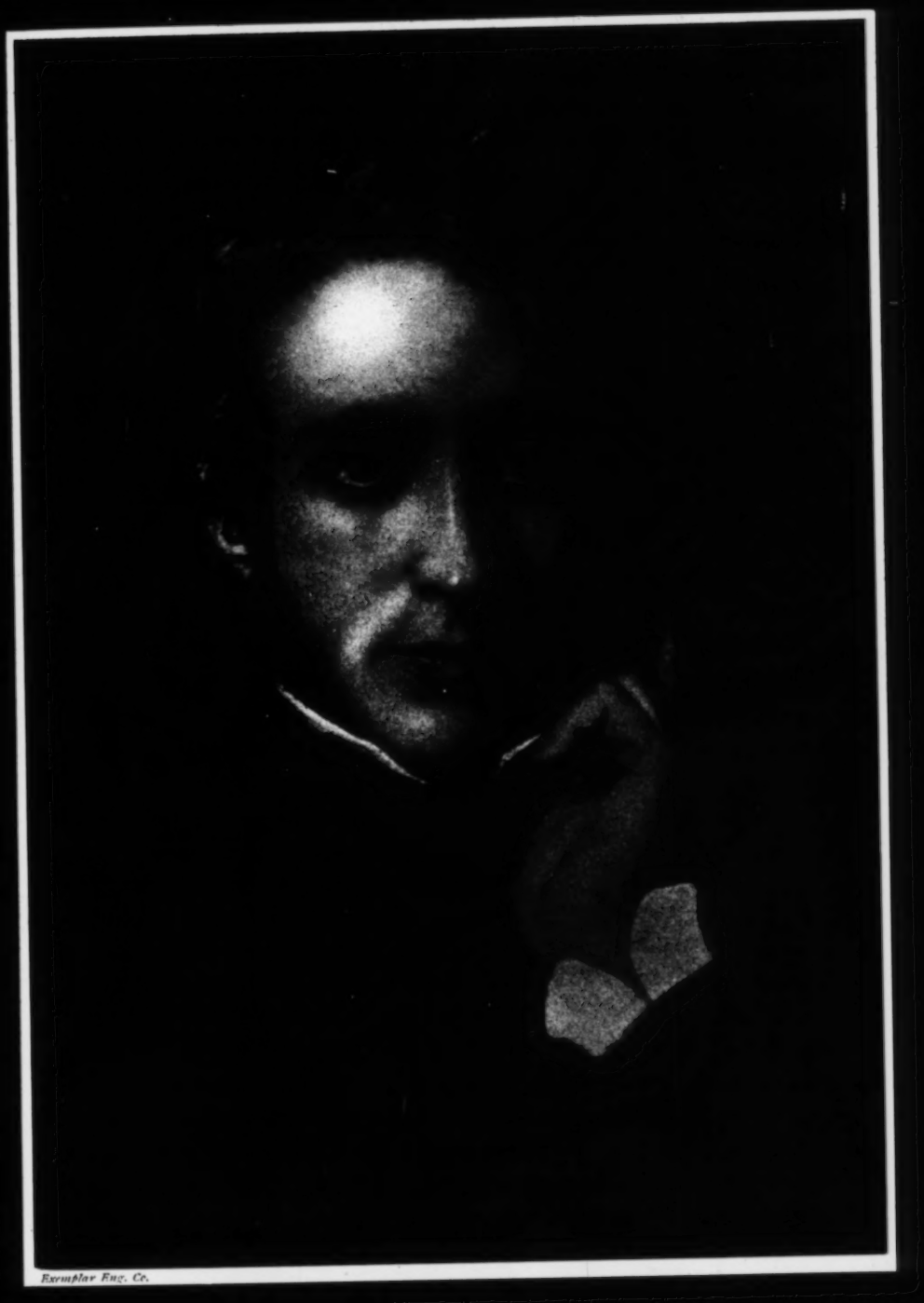
MEADE, L. T.—The Sorceress of the March, 3s. 6d. (Ward, Lock)
DELANNOY, BURFORD.—"M.R.C.S." 3s. 6d. (Ward, Lock)

May 25th.

BENSON, E. F.—The Valkyrie. Illustrated. 6s. ... (Dean and Son)
MILLAR, J. H.—A Literary History of Scotland, 16s. (Fisher Unwin)
LANGBRIDGE, ROSAMOND.—The Flame and the Flood, 6s. (Fisher Unwin)

June 1st.

STEIN, M. AUREL.—Sand-Buried Ruins of Khotan, 21s. (Fisher Unwin)
DE CRESPIGNY, MRS. PHILIP CHAMPION.—The Mischief of a Glove, 6s. ..... (Fisher Unwin)
Letters of her Mother to Elizabeth. Reprint. 6d. (Fisher Unwin)



Exemplar Eng. Co.

The Reader.

THE CENTENARY OF BULWER-LYTTON: MAY 25th, 1903.

BY LEWIS MELVILLE.

"A NOVEL!" exclaimed Pisistratus Caxton, when it was suggested to him that he should compose a work of fiction. "But every subject on which novels can be written is pre-occupied. There are novels of low life, novels of high life, military novels, naval novels, novels philosophical, novels religious, novels historical, novels descriptive of India, the Colonies, Ancient Rome, and the Egyptian Pyramids. . . ." If "the anachronism," as his father delighted to call Pisistratus, sought in vain for a new field, his failure may be traced as in great part due to the fact that as a novelist he had been preceded by Bulwer-Lytton. Lytton invented stories of all sorts and conditions which, with unusual ease, he placed in various ages and many countries. Indeed, his versatility was remarkable, for he was not only novelist, but poet, playwright, social critic, essayist, editor, and pamphleteer. He also made his mark in Parliament and rose to be Secretary of State for the Colonies in Lord Derby's first ministry, when another man of letters, Benjamin Disraeli, was Chancellor of the Exchequer and Leader of the House of Commons; but politics never had the same attraction for him as literature, and it is not as a statesman that he is remembered.

It has always been more or less the fashion to sneer at "Sawedwadgeorgeearlelittnbulwig," and to insist upon the faults—affectation, grandiloquence, inordinate love of apostrophe—rather than to emphasise or even to point out the merits of his work. In addition, it has been his misfortune that his worst books have been most popular. Talk of him to the man in the street and he will speak, not of "The Caxtons" and "My Novel," but of "Eugene Aram"; not of "The Coming Race" and "The Haunted and the Haunters," but of "Ernest Maltravers" and "Alice." Though during his life he was attacked with almost unparalleled bitterness, since his death the critics have left him severely alone. This neglect is unaccountable, for even if his poems have no claim on posterity — as a matter of fact he wrote some really vigorous verse—it is impossible to treat with contempt the author of such works as "The Caxtons," "My Novel," "Harold," "The Last Days of Pompeii," "Rienzi," "The Last of the Barons," "The Coming Race," "The Haunted and the Haunters" (which is perhaps the best ghost story every written by an Englishman), "The Lady of Lyons," "Richelieu," and "Money."

EDWARD BULWER, LORD LYTTON, WHEN AN INFANT.
From a Picture at Knebworth House.
(Reproduced from "The Life of Edward Bulwer, Lord Lytton," by kind permission of Lord Lytton and the publishers.)

Lytton began his career as a novelist with "Pelham," an audacious, impudent, and brilliantly witty book, that at once won for him as much renown as "Vivian Grey" (to which tale it bears a strong resemblance) secured for his friend Disraeli. In spite of its many defects, it may be doubted whether the author ever wrote anything more effective. His later works, of course, were more mature; but "Pelham" holds its own with the best of his productions. The story is of the slightest, but, in spite of a marked tendency to exaggeration, the characterisation is really very good. The impertinent but clever dandy Pelham, the erudite and pedantic Vincent, the *gourmet* Lord Guloseton, are living people whom it is impossible to forget. As is not infrequently the case when a very young man pens a social satire, there is much in the volume that is unreal and much that is unnatural; but the freshness, the love of life, and the absence of conventional restraints, atone for all minor defects. "Pelham" was followed by stories which may be catalogued among the "Newgate Novels." In these he contrived to out-Ainsworth Ainsworth. Never was there such a charming highwayman as Paul Clifford! Never was there such an agreeable murderer as Eugene Aram! Who would not forgive the learned scholar that trifling peccadillo for which he was subsequently hanged? Surely it was a crying shame to put to death a man so studious and so intellectual for the fault of removing an old fellow who was no use to himself or to anyone else? What a delightful, nay, what an ideal lover he was, so moody, so interested, so troubled, so fascinating! How brutal of that low fellow, his accomplice, to blackmail him! What though the anonymous author of "Elizabeth Brownrigge"

offered a series of novels in which the whole of the "Newgate Calendar" should be travestied, murder by murder? What though Thackeray wrote "Catherine" "to counteract the injurious influence of some popular fiction of the day, which made heroes of highwaymen and burglars, and created a false sympathy for the vicious and criminal"? These satires were read and, the grim humour undetected, enjoyed nearly as much as the originals which had inspired them. Even now "Eugene Aram" is the most popular of all the works of Lytton. "Night and Morning" and "Lucretia" also treat of crime and criminals, but they are better constructed; the latter especially is a very clever piece of work, and makes some legitimate demands upon the sympathies, for the woman sins for the sake of her child, and from the first is beguiled into the committal of deeds of the darkest hue by a most unconscionable villain, against whose influence not even a pure-minded heroine could prevail. This division of his writings closes with "Ernest Maltravers" and "Alice," both of which stories contain much false sentiment, a great straining after effect, and a hero who spouts whole periods concerning the beauty of Good and the ugliness of Evil at the time when he is about to seduce the girl who, at the risk of her own, had saved his life. Yet most readers give liberally of their sympathy to Maltravers! Can any author expect great tribute to his powers? Lytton knew the task of his generation as scarcely another author knew it. He gave the readers of his day what they wanted, and they eagerly bought his wares. Indeed, he was so sure of his hold upon the public that, as in the case of "The Caxtons" and "The Coming Race," he dared sometimes to publish stories anonymously. Unwise as this appeared, from the publisher's point of view, it was never unsuccessful, and the author emerged from each venture with brand-new laurels.

A GROUP OF MINIATURES AT KNEBWORTH HOUSE.

These miniatures represent Richard Warburton Lytton, the novelist's maternal grandfather, his wife Elizabeth Jodrell, and their only daughter Elizabeth Barbara Lytton, mother of Edward Bulwer, Lord Lytton.

(Reproduced from "The Life of Edward Bulwer, Lord Lytton," by kind permission of Lord Lytton and the publishers.)

It was the books already mentioned that made Lytton popular, but it is not upon these that his reputation stands. It is as the historical romancer, as the novelist of the supernatural, and as the writer of stories of domestic life among the upper middle classes that he takes his position in the van of the early Victorian novelists of the second rank.

The historical romances were the result of much study. Though they are not to be compared with the masterpieces of Scott, nor with "Esmond," nor "The Cloister and the Hearth," nor with "Lorna Doone," nor even with the much-laboured "Romola," they are far above those of his contemporaries, Harrison Ainsworth and G. P. R. James, and literally tower over those of the writers of to-day, who, almost without exception, have graduated in the "sword and cloak" school. Lytton carefully planned each of his stories on a vast canvas. A great reader, he was careful to choose a sound historical basis, and the authorities have been unable to detect any flaws of moment. The local colour is admirable, and each book presents an excellent picture of the age. In all but "The Last Days of Pompeii" historical characters mingle with those of imagination. It is not an easy task to give the palm to any one of the four. There is the "Last Days of Pompeii," a tale of the days when Christianity was slowly undermining the worship of the heathen gods, and in which the chief figure is the blind girl Nydia, whose growth from childhood to maidenhood is skilfully depicted. There is "Rienzi," the stirring story of the rise and fall of the last of the Tribunes, with the picture of nobles and plebeians struggling for ascendency in the state; and the portraits, besides that of Cola, of his faithful wife Nina, his tender, loving sister Irene, and of the free-

lance Walter de Montreal and his son Angelo, who at the last has "the blood of kindred to revenge," and in so doing overthrows the Tribune and restores the Colonnas and Orsinos to their power. And there are the two novels descriptive of old English life, "The Last of the Barons" and "Harold." "The Parisians" can scarcely be regarded as an historical novel, for it treats of a time within the memory of the author. Perhaps "Zanoni" has more claim to be so classed, for the period is that of the Reign of Terror, but its chief interest is in its reference to the supernatural. "A Strange Story" also treats of the unknown, as does that admirable work of imagination, "The Coming Race," a title which gives an index to the contents of the book.

"The Caxtons" was the first of a series in which Lytton endeavoured to strike out a fresh line. This "domestic novel" is a conspicuous success. At last the author had found the right background for his quaint humour and pathos. Austin, the dreamer and the scholar, is a humorist of the first water, and there is much that is pathetic when he tells his wife the story of his life before they met. The battered old soldier, Captain Roland, is almost a tragic figure, with his love for his homestead and his daughter, and his secret grief, caused by the iniquities of his son Herbert. Herbert was not really a bad fellow at heart, and when, after many a false start, he is put on the right road, he shows that he possesses some of the virtues of his father. He dies as Roland would have had him die—on the field of battle in the hour of triumph. There is Mrs. Caxton, the gentle adoring wife; and Lady Ellinor, loving but ambitious. Fanny is but a shadow, but Blanche, "the elf," is a dear, good-hearted child and a delightful woman. There is a large gallery of minor characters, all admirably drawn—Uncle Jack, Sir Sidney Beaudesert, Trevanion himself, and many others. Pisistratus, after the manner of heroes, is a prig; but he is that sort of prig who may be the father of a distinguished man. He is sensible, clever, honourable, tender-hearted; and because he wrote "My Novel" much may be forgiven him. There are many good judges who prefer this later novel, and certainly there is not much to choose between the two. The story is slight, but again the characterisation is excellent. Perhaps the author is at his best when describing life in the country, where reside the Hazeldeans, the Dales, and the Fairfields. But the folk who are to be met with in London are scarcely inferior, and the story of Mr. Digby and Helen is beautifully narrated. But the gem of the collection—the one touch of genius—is the poor student of Machiavelli, the tender-hearted refugee with the diabolic quotations; Riccabocca, the noble and gentle Duke di Serrano. "What will he do with it?" is notable chiefly because of "Gentleman Waife," and "Kenelm Chillingly" is remembered chiefly because it contains some admirable verses and the description of a fight that is as good as anything of its kind to be found in English fiction.

Lytton had his recognised methods. There is usually the good young man who succeeds, and the bad young man who fails. He employed coincidence as freely,

THE BIRTHPLACE OF THE NOVELIST IN BAKER STREET.

Edward George Earle Lytton Bulwer-Lytton, first Baron Lytton (1803-1873), the novelist, was the third and youngest son of William Earle Bulwer, of Heydon Hall, Norfolk, and Elizabeth Barbara, daughter of Richard Warburton Lytton, of Knebworth, Hertfordshire. He was born at 31, Baker Street, London, on the 25th of May, 1803, but was not baptised until the 15th of March, 1810. He was himself ignorant of the year of his birth, which has often been erroneously given as 1805.

Rischgitz Collection.

THE HOUSE OF LORD LYTTON'S TUTOR AT ST. LAWRENCE, NEAR RAMSGATE, AND FORMERLY THE RESIDENCE OF THE NOVELIST'S GRANDFATHER.

"My grandfather at that time lived in a house at St. Lawrence, near Ramsgate, a house of no ostentatious pretensions, but a fair size for the neighbourhood of a watering-place; a patch of garden in front, and a much larger garden behind. I should know the house well, for it was afterwards tenanted by a gentleman with whom I passed several months as a pupil."—Autobiography of Edward Bulwer, Lord Lytton.

Photo by G. C. Brown and Son, Ramsgate.

DR. HOOKER'S SCHOOL AT ROTTINGDEAN,
where the novelist was educated, and which figured as "Puzzledean Rectory" in his unfinished M.S., "Lionel Hastings."

"Here I made a leap. The place was congenial to me. The habits of the boys were those of gentlemen. I conceived a liking for the master. I applied myself willingly to his lessons. For the first time at school, I obtained the reputation of cleverness."—Autobiography of Edward Bulwer, Lord Lytton.

From a Photograph by G. W. West, Rottingdean.

though not so effectively, as Wilkie Collins; and the abduction of an heiress was a favourite device. He overloaded his pages with French and Italian words, and too frequently made use of the lesser known classics; while in his earlier books he interrupted the narrative to introduce the most aggravating apostrophes. But he was an artist to his finger-tips, though not a great artist; and his last books, if not in each case his best, were at least the equal of his best. Praise must always be the portion of this literate author for the untiring industry and the unflagging energy he displayed; and because, in spite of almost overwhelming temptation to over-production, he always wrote with care and never put upon a market awaiting his work with open arms a book indifferently written.

THE MELANCHOLY FELLOW.

By Flora Masson.

HAS it ever occurred to readers of Shakespeare's "As You Like It"—that sweet and happy comedy which is yet fraught with "a most humorous sadness"—that in the character of the Melancholy Jaques, who is at once the ornament and the problem of this play, Shakespeare may have intentionally reproduced the personality of Thomas Lodge, the author of the prose romance "Rosalynde," of which "As You Like It" is a dramatised version?

The plot of "Rosalynde" is, down to the smallest incidents, the plot of "As You Like It." The scene of both is the Forest of Arden; that forest of the imagination, with its exotic vegetation, its English pastoral life, its love-sonnets pinned to the trees; a forest where men and women "fleet the time in the golden world." The characters of the prose romance are one and all the *dramatis personæ* of the play: in some cases, as with Rosalind herself, Shakespeare even keeps the name. But he has added three characters to "As You Like It" which do not appear in Lodge's "Rosalynde"—the characters of Touchstone and Audrey and the Melancholy Jaques. Touchstone is the merry Fool, in whom are to be found the best attributes and happiest philosophy of the motley-minded gentleman of the Elizabethan court. But Jaques—in spite of popular interpretations and the robust contempt with which the German critic Ulrici speaks of the "Two Fools" in "As You Like It"—is no fool. Even Professor Dowden's wise and gentle charity scarcely interprets Jaques; for, though most people base their opinions of the character of Jaques on the Banished Duke's sudden burst of invective, the Jaques of "As You Like It" is no more a sinner than he is a fool, and therefore does not require the charitable excuses of any critic. And the Duke's attitude towards him throughout the play—a mixture of whimsical amusement, real respect, and tender camaraderie—is not in accordance with this one accusatory passage: it has to be accounted for in some other way. The character of Jaques is a very complex one: it is a hyper-sensitive nature; cynical, if you will; out of tune with time and place; but always a rich nature, "full of matter," even while "compact of jars." His is a melancholy "compounded of many simples"; and, in the face of that cloud of dark suggestion which hangs on the Duke's words, and the little foibles—the many vulnerable points—observable in Jaques, do we not feel that here is indeed a higher organism than those others surrounding it; an organism with greater depths and greater heights of possibility in it? Does it not appear to have, in Shakespeare's scheme, some grasp of things intangible, some blurred vision of things inscrutable; gifts which have been denied to the others about it; denied alike to the Duke Senior, with his mellowed

EDWARD BULWER, LORD LYTTON.
(Reproduced by kind permission of Messrs. Geo. Routledge and Sons, Ltd.)

wisdom, and to the young people, absorbed in their own golden, all-satisfying Present? And does Shakespeare not put this nature into his play—adding it to the original conception—because he means that, without it—without the Melancholy Fellow—the Golden World itself would be incomplete—a poor thing?

But, it may be objected, what has all this to do with Thomas Lodge? And why, because he is the author of a Euphuistic romance called "Rosalynde," which Shakespeare saw fit to dramatise, and so to idealise and immortalise, should Lodge himself be introduced into the play at the last moment? Let us, as part of the answer, take a look at the personality of Thomas Lodge himself.

His life, for an Elizabethan literary man, was an eventful life, and one of many phases. He was born seven years before Shakespeare, at West Ham, on the Essex borders of London, where his father, a prosperous tradesman who was Lord Mayor of London in 1563, owned some landed property. He was sent to Trinity College, Oxford, and there became the friend of George Peele the dramatist, and of Lyly, whose *Euphues* was afterwards so strong a literary influence in Lodge's life. At twenty, with his B.A. degree, he was back in London, and at Lincoln's Inn; and there for some years he followed his literary bent, equally as a poet and prose writer. Some cloud of disrepute hangs over these few youthful years; but it is due chiefly to Stephen Gosson's slanderous attack on Lodge, made after this rash young Oxford scholar of twenty-two had come forward with his rhetoric to answer Gosson's strictures on Poetry, Music, and Stage Plays. And it is certain that there was in Lodge's life about this time some distress, the nature and cause of which remain unknown. It is not always easy to diagnose among the rhapsodies of Elizabethan love-sonnets. In his own light words, addressed to his literary friends in the Elizabethan vernacular:

"A doleful dump pulls down my pleasant vein."

In the Epistle to the Gentlemen of the Inns of Court prefixed to his "Alarum against Usurers" in 1584, Lodge takes the opportunity to deny the charges made against himself: we know that at this date he had inherited some fortune from his mother, and that he was married before he was twenty-five.

A year or two later, for some unexplained reason, he abandoned Law and London, and took to a soldier's and a sailor's life. He was thirty-two when he returned from his voyage with Captain Clark to the Canary Islands; and, when in 1590 he published his "Rosalynde," he explained in the dedication to Lord Hunsdon (the Lord Chamberlain) that it had been "hatcht in the storms of the Ocean and feathered in the surges of many perillous seas." To his gentlemen readers Lodge addresses an epistle in cheery ships'-language, asking their interest in "a souldier and a sailer, that gives you the fruits of his labors that he wrought in the Ocean, where every line was wet with a surge and every humorous passion counter-checkt with a storme." And Lodge was soon at sea again—on a longer and an ill-fated expedition—when he accompanied Cavendish on his second piratical exploration, bound, with "three tall ships and two barks," for the coast of China and the Philippine Islands. During his voyage Lodge and his companions lived for a time in a Jesuit College at Santos on the coast of Brazil; and his Arcadian romance, "A Margarite of America," professes to have been written in the Straits of Magellan, where, among "midsummer

EDWARD BULWER, LORD LYTTON.

The likeness to his mother was striking; only, reversing the usual order of things, his features were, though very *prononcé*, softened duplicates of hers; he also was unmistakably gentleman-like-looking; indeed, according to his then surroundings, too patrician-looking. . . . Mr. Lytton Bulwer had three inches of cambric encircling his coat cuffs, and fastened with jewelled sleeve-links. And although it then wanted full five years till every man in Society, like a defaulting schoolboy, was caned, he also dangled from his ungloved and glittering right hand a somewhat gorgeously jewelled headed ebony cane.—Life of Rosina, Lady Lytton.

Rischgitz Collection.

EDWARD BULWER, LORD LYTTON.

From a Drawing by R. J. Lane, A.R.A.

"Lane's lithographic-pencil was as marvellous in its way as Maclise's mastery of his art through any medium. The exquisite pencilling by the former was, I well remember, commenced while Lane and I were fellow-guests at Knebworth. Afterwards on my meeting Sir Edward in town, when the picture was finished, and asking him what he thought of the likeness, he said, with an amused shrug of the shoulders, that it had about it 'too much of the *beau garcon*.'"—"Edward Bulwer, Lord Lytton, as I knew him." By Charles Kent.

Rischgitz Collection.

frosts" which clothe the "discomfortable mountains," with scanty fare and mighty discouragements, the author was astonished at his own pertinacity in attempting to "eternise anything." In ten years Lodge had produced a good deal of poetry: "verie fit for young Courtiers to peruse, and coy Dames to remember": pastoral sonnets, love-poems, satires, and verses of occasion. And his prose works, written during this time, are a strange medley of didactic treatise, "tryed experiences" of worldly abuses, delectable and prettie histories, straunge and miraculous adventures, merrie baighting-fits, tragedy and tragi-comedy, and Euphuistic romance. There is no doubt of Lodge's "humorous" versatility. The man who held up "a Looking Glass for London" wandered by choice also in Arcadia. The man whom Anthony Wood calls, not excepting Hall, "the best for satyr among Englishmen," is the man who wrote Rosalynde's Madrigal:

"Love in my bosome like a Bee
Doth sucke his sweete;
Now with his wings he playes with me,
Now with his feete.
Within mine eies he makes his neast,
His bed amongst my tender breast;
My kisses are his daily feast;
And yet he robs me of my rest.
Ah, Wanton, will ye?"

But through all the grave and gay of Lodge's poetry and prose there is traceable the one prevailing mood:

"Boast Discontent; naught may deprive thy powre
Since in thyselfe all griefe thou doost devoure;
Thou art the God whom I alone adore,
Whose powre includeth discords all in one;
Confusion are thy foode and fatall store:
Thy name is feard where thou art most unknowne."

"The Discontented Satyre" must be read throughout to be appreciated. The poet had listened once, while the "lightfoote Fawne" had spoken to him: and then—

"with watch forespent
Drew home and vowde to honor Discontent."

There is on more than one of the title-pages of Lodge's youthful works a sad little motto which would seem to have been a favourite with him:

"Oh Vita! misero longa, faelici brevis!"

After forty years of living, Lodge wrote no more poetry, no more romance. In 1596 he was leaning to Roman Catholicism and appealing in his *Prosopopeia* to a Gospel of Teares. He now abandoned his soldiering and his seafaring for the pursuit of Physic. He went to Avignon, and studied there for his medical degree; was incorporated at Oxford, and became henceforth Thomas Lodge, *D. Medicus Phisicus*. When Shakespeare's play of "As You Like It" was registered in the August of 1600, Lodge's "Rosalynde" had already passed through more than one edition, and Lodge himself must have been a distinct personality in literary London. Among the younger wits, at least, he was known for

". . . . his oar in every paper boat;
He that turns over Galen ev'ry day,
To sit and simper 'Euphues' Legacy.'"

And he could scarcely have been popular among them, with his invectives against "disordinate joy," and his dislike of the kind of merry fellow who "will hug you in his armes, kisse you on the cheeke, and rapping out a horrible oth, crie God's Soule Tum, I love you, you know my poore heart, come to my chamber for a pipe of Tabacco, there lives not a man in this world that I more honor!"*

At this time, however, Lodge was living on his country property at Low Leyton in Essex; married

* "Wits Miserie and the World's Madnesse."

again, to a Mrs. Jane Albridge, a widow lady and a devout Catholic; and he came up only occasionally to his house in Warwick Lane, in the City, to carry on a medical practice, which lay chiefly among the Roman Catholic nobility and gentry. It was from his contemplative seclusion at Low Leyton that Lodge issued the translations of Josephus and Seneca, and his "Wits Miserie and the World's Madnesse." His "Treatise on the Plague" appeared in 1603; and it is difficult to recognise in the grim little paragraph at the conclusion the hand that wrote: "A Fig for Momus" and honoured Phillis in Pastoralls:—

"General Rules to be observed by all men in the Plague time.

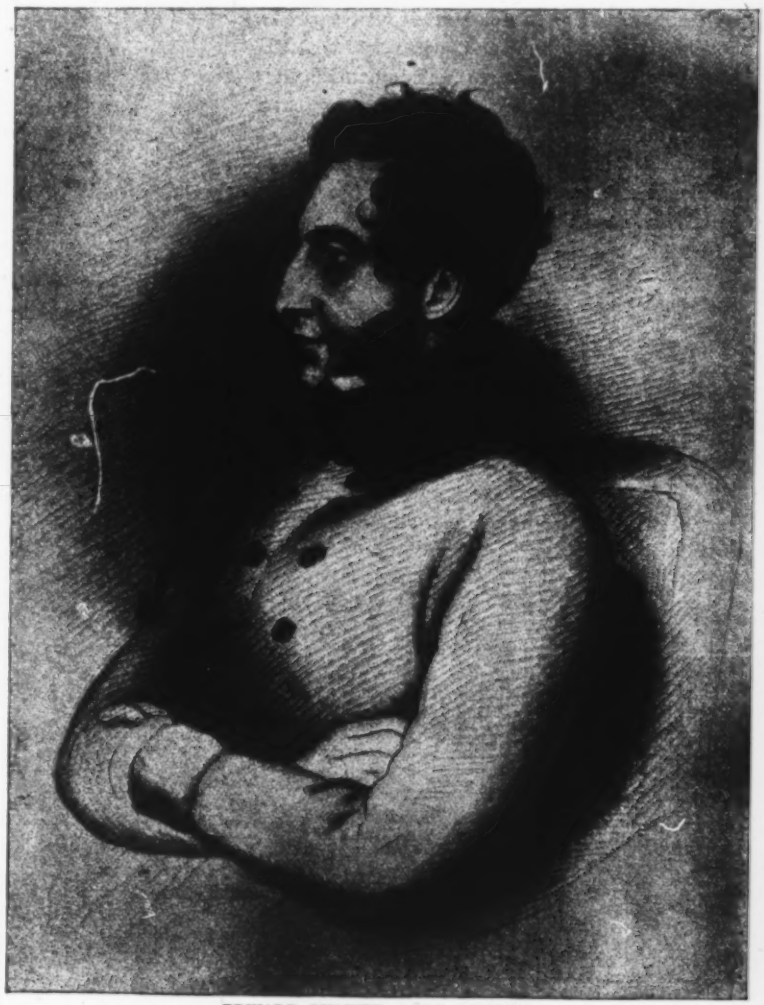
"First must we call upon God desiring him to defend us.

"Secondly, but especially when we are fasting, we ought to fly from the conversation of those that are infected; let the wind be between thee and the person that is sicke, or some perfume be kindled, or hold in thy hand some odoriforous perfume.

"Fly the narrow wayes and streets where are dunghills: haunt no vaine assemblies of feasts, but if thy means be, to follow Hippocrate's rule:

Fuge longe; cito, tarde:

or if thou must needs stay, be temperate, advised and devout, and God shal blesse thee; to whose mercy, and thy harty praiers, I hereby commend me."



EDWARD BULWER, LORD LYTTON.
From an Engraving by Thomson after a Drawing by F. Say.
"His capabilities both of pleasure and of pain were exceptionally large; and whatever he did or felt, was felt and done strongly. The airs of indifference and frivolity assumed by him in his Pelham days were not merely literary artifices; they were partly the devices of a shy nature to protect from unsympathetic notice its own sensitive intensity. The real man was passionately earnest."—"The Life of Edward Bulwer, Lord Lytton." By his Son.
Rischgitz Collection.

The literary occupation of his last years seems to have been a manuscript collection of medical prescriptions, dedicated to that lady of good works, the Countess of Arundel. It is a rather pathetic little compilation, with its flickering Euphuisms of crushed pomegranates and distilled rose-leaves, all among the sombre realities of physical suffering.

And Thomas Lodge, "of Lincoln's Inn, Gentleman," the Defender of Poetry, Music, and Stage-Plays, himself a poet and prose writer of distinction, a soldier, and traveller by land and sea, satirist, physician, and secret convert to the Church of Rome, died—it is thought of the Plague—in the Plague year of 1625, nine years after Shakespeare was buried at Stratford-on-Avon.

In "As You Like it" (Act II. Sc. 1) the Banished Duke and his Lords, dressed as foresters, discuss the Melancholy Jaques. They have discovered him

"as he lay along
Under an antique oak whose roots peeped out
Upon the brook that brawls along this wood."

And they describe how he "moralised"—"into a thousand similes"—the spectacle of a poor sequestered stag, "abandoned of its velvet friends," which came to languish at the brook as he lay there. The stags are called "burghers of this desert city," and Jaques is made to address the herd as "fat and greasy citizens." The Lords relate of Jaques how, as he lay under the oak by the brook,

"most invectively he pierceth through
The body of the Country, City, Court,
Yea, and of this our life,"

and how they left him "weeping and commenting."

This description of Jaques may be compared with the whole mood and tenour of Lodge's "Poem in Commendation of a Solitarie Life," where the poet moralises in much the same sylvan scene:

"The Princes Court is fraught with endless woes,
Corruptions flocke where honors do frequent,
The Cities swarme with plagues, with sutes and foes.
. . . . . .
A couch of mosse, a brooke of silver cleere,
And more, for food, a flock of savage deere;
Then here, kind Muse, vouchsafe to dwell with me,
My velvet robe shal be a weede of gray.
. . . . . .
Whether with solace tripping on the trees
He sees the Citizens of Forrest sport
Or midst the withered oake beholds the Bees
Intend their labour with a kind consort:
Down drop his teares; to think how they agree,
When men alone with hate inflamed be."

In Act II. Sc. 5, Jaques himself appears; asks Amiens to sing to him; and, when told that the song is melancholy, assures his companions that he can "suck melancholy out of a song as a weasel sucks eggs." He talks of music, of "Stanzos"; and adds one of his own making to the song. When (Sc. 7) the Duke hears that Jaques has been singing, he exclaims:

"If he, compact of jars, grows musical,
We shall have shortly discord in the spheres."

The verse which Jaques adds to the song runs:

"Ducdame, Ducdame, Ducdame,
Here shall he see
Gross fools as he
An' if he will come to me."

And, when Amiens asks, "What's that *Ducdame?*" Jaques retorts:

"'Tis a Greek invocation, to call fools into a circle!"

This scene may be compared with Lodge's youthful work, the "Defence of Poetry, Music, and Stage Plays," written in answer to Gosson's "School of Abuse"; and especially with the passages in it dealing with music, and the power which melancholy music exercises over its hearers. Lodge has just finished with Poetry; and he continues:

"There is an easier task in hand for me, and that which, if I may speak my conscience, *fitteth my vain best*, your second abuse Gosson, your second abuse your disprayses of Musik which you unadvisedly term pyping; that is it, will most byte you, what so is an overstay of life . . . look upon the harmonie of the Heavens. Hange they not by musicke? Doe not the Spheares move? . . . a doleful tuner, if a diing musitian, can move a Monster of the sea to mourne."

The line, "a Greek invocation to call fools into a circle," carries a suggestion of that part of Lodge's tract which deals with stage plays. He has referred already to the "Antiquity of Play-making," and its noble uses:

"*Comedia*—is *Imitatio vitae, Speculum consuetudinis, imago veritatis;* and it is said to be termed of *Comai* (emongst the Greekes), which signifieth *Pagos* and *Ode, Cantus.*"

That Lodge rather prided himself on his familiar knowledge of Greek literature and of the Classics generally, is evident throughout the tract, and especially in such a humorous little touch as—"When I speak with Homer next you shall know his answer." And the "circle" into which this Greek

WOODCOT.
The house about six miles from Reading, where Edward Bulwer, Lord Lytton, lived immediately after his marriage.
"The house itself has no pretension to architectural beauty, or even good looks, of any kind; but it has the cheerful countenance of a well-built, commodious, comfortable abode; and it is placed on the edge of an upland lawn, partially embosomed by beech-woods, but commanding, from its gentle eminence, a spacious prospect of rich English landscape open to the horizon."
(Reproduced from "The Life of Edward Bulwer, Lord Lytton," by kind permission of Messrs. Kegan Paul, Trench and Co.)

EDWARD BULWER, LORD LYTTON.
From a Bust.
His aspiration to be a man of letters was expressed by Lord Lytton in a poem which he wrote at the age of thirty, commencing:
"I do confess that I have wished to give
My land the gift of no ignoble name,
And in that holier air have sought to live,
Sunned with the hope of Fame."
Rischgitz Collection.

"AUTHOR OF THE SIAMESE TWINS."

EDWARD BULWER, LORD LYTTON.

From a Caricature by Alfred Croquis (Daniel Maclise, R.A.)

In a letter to Mr. William Bates, Lord Lytton alluded in a tone of sadness to the early satires upon his writings and his person which appeared in *Fraser's Magazine*.

"The portrait you refer to," he wrote, "was intended to be an offensive caricature by the artist, Maclise, with whom I was then unacquainted, though many years later we became friends. I have no feeling of soreness left for the uncivil notices, and whether the portrait be a caricature or not, matters very little now."

Rischgitz Collection.

invocation is to "call fools" would seem here to mean the same thing as "this wooden O" means in the Prologue to Henry V. (one of the plays registered with "As You Like It" in 1600), *i.e.*, the *round interior* of the Globe Theatre. We can understand how an audience listening to "As You Like It" would be amused at this little side-thrust at themselves, though perhaps without recognising that there was a further reference to the whole question of the Defence of Stage Plays in Jaques's—

"'Tis a Greek invocation, to call fools into a circle!"

In Act II. Sc. 7, the Banished Duke and Jaques are together. Jaques admires Touchstone's wisdom, and assures the Duke that "motley's the only wear." Then follows his maxim:

"He that a fool doth very wisely hit,
Doth very foolishly, although he smart,
Not to seem senseless of the bob." . . . .

And he asks the Duke to invest him in his motley:

"Give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicine."

The Duke rebukes him for bragging, and in answer to Jaques's—

"What, for a counter, would I do, but good?"

comes the whole of the Duke's accusatory passage, which begins:

"Most mischievous foul sin, in chiding sin;
For thou thyself hast been a libertine."

. . . . . .

In reply, Jaques defends himself, asserting his right to "cry out on pride" generally:

"Why, who cries out on pride,
That can therein tax any private party?"

Such strictures will do nobody harm. If the cap fits, well and good. If not—if the person cried out upon be innocent—

"Why then my taxing like a wild goose flies
Unclaimed of any man!"

The whole of this scene may be compared with the attack on Lodge by Gosson, who describes him as "hunted by the heavy hand of God, and become little better than a vagrant; looser than liberty, lighter than vanity itself"; and with Lodge's denial in his Epistle to the "Alarum against Usurers." This, as well as "Wits Miserie and the World's Madnesse," draws attention to some of the abuses of society in his day. "Wits Miserie," especially, is an invective against all "The Devils Incarnate of this Age," and in it this

"Now beat me, do beat me"

THE CAXTONS.

From a Drawing by Chris. Hammond.

"'No, mamma, you must not kiss me; I don't deserve it. I pushed out the flower-pot on purpose.'

"'Ha! and why?' said my father, walking up.

"Mrs. Primmins trembled like a leaf.

"'For fun!' said I, hanging my head—'just to see how you'd look, papa; and that's the truth of it. Now beat me, do beat me!'"

(Reproduced from "The Caxtons," by kind permission of Messrs. James Nisbet and Co., Ltd.)

ROSINA, LADY LYTTON.

From a Drawing executed in 1852 by A. E. Chalon, R.A.

On Thursday, August 29th, 1827, Edward George Earle Lytton Bulwer was married to Rosina Anne Doyle Wheeler.

"She was tall, with an exquisite complexion, dark hair, and bright grey, or, as she called them, green eyes, sparkling and changing co'our with every emotion. Her nose was finely chiselled, her eyebrows delicately pencilled, her forehead broad and high, her mouth small, her teeth perfect, and her chin somewhat square and determined."—Life of Rosina, Lady Lytton.

(Reproduced by kind permission of Messrs. Swan Sonnenschein and Co., Ltd.)

passage occurs: "Believe me, I think in no time Jerome had better cause to *crie out on pride* than in this."

Attention may here be drawn in passing to the figures of speech, so nautical and so medical, in the passages spoken by Jaques: the "remainder-biscuit after a voyage," the "as large a charter as the wind," and that about his "medicine," which is to "cleanse the foul body of the infected world." And, in the same connexion, the "wild geese" must not be passed over without recalling Barnaby Rich's lines in praise of Lodge, which accompanied his epistle of refutation in the "Alarum against Usurers":

> "If this be so, good Lodge, continue still:
> Thou needs't not feare goose sonne or gander's hisse,
> Whose rude reportes past from a slanderous quill."

And lastly, in this scene between Jaques and the Duke, there comes the immortal passage, spoken by Jaques:

> . . . . "All the world's a Stage,
> And all the men and women merely players,"

in which Shakespeare has made the one unanswerable Defence of Stage Plays: which the young Lodge had realised also, when he spoke of *Imitatio vitae* and *Speculum consuetudinis* in his "Reply to Gosson's Abuse": when he was himself in the "third stage"—writing sonnets, if we mistake not, to his mistress's "prettie browes,"* and certainly "sighing like furnace."

*For the expression see *Phillis: Honoured with Pastorall Sonnets*, Elegies and Amorous Delights, 1593.

In Act III. Sc. 2, Jaques appears as "Monsieur Melancholy," in a passage between him and Orlando. Orlando has been writing love-sonnets to Rosalind in the barks of the trees; and Jaques has been reading them:

Jaq.: Rosalind is your love's name?

Orl.: Yes, just.

Jaq.: I do not like her name.

Orl.: There was no thought of pleasing you when she was christened!

There is little point in this badinage if it does not contain an allusion to Lodge, as the author of "Rosalynde," and the fact that Shakespeare had also liked the name well enough to keep it in his play. And when, a few lines further on, Jaques says to Orlando:

> "You have a nimble *wit*. . . .
> . . . . Will you sit down with me? and we two will rail against our mistress the *world* and all our *misery*,"

it is difficult not to see another allusion to Lodge, and his "Wits Miserie and the World's Madnesse."

In Act. IV. Sc. 1, Jaques appears as "Monsieur Traveller." He meets Rosalind (who is disguised as Ganimede), and Rosalind rallies him on being a "Melancholy Fellow." Then follows his famous passage descriptive of his own melancholy:

"I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's, which is nice; nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted from many objects; and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness."

Ros.: A Traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much, and to have nothing, is to have rich eyes and poor hands.

Jaq.: Yes, I have gained my experience.

Ros.: And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad: And to travel for it, too!

(Enter Orlando).

Orl.: Good day and happiness, dear Rosalind!

Jaq.: Nay then, God buy you, an you talk in blank verse!

(Exit.)

Ros.: Farewell, Monsieur Traveller: look you lisp and wear strange suits: disable all the benefits of your own country: be out of love with your nativity, and almost chide God for making you that countenance you are; or I will scarce think you have swam in a gondola!

These passages could scarcely have been spoken on a stage in 1600 without carrying an allusion in them to Lodge the Traveller-poet; author not only of "Rosalynde," but of "A Margarite of America"; who had lived recently on the Continent, and had made allusions in his writings to the brilliant and extravagant society of

Italian cities, though he himself doubts the traveller's tale of "thirty thousand crownes in eggeshels at a Venetian banquet." *

And the little thrust at "dear Rosalind" in blank verse would be in keeping with the rest; for Lodge had loved Rosalynde best in prose.

Lastly, in Act V. Sc. 4, Jaques appears as the one person in all the banished Court of the Arden who is not intending to go back to the pleasures of a court and city life. He has heard that Duke Frederick has entered a religious order: and he announces his intention of going to him:

> "If I heard you rightly,
> The Duke hath put on a religious life
> And thrown into neglect the pompous court?
> . . . . . .
> To him will I: out of these convertites
> There is much matter to be heard and learned."

And then, to his companions of the Forest of Arden:

> "So to your pleasures;
> I am for other than for dancing measures."

When it is remembered that in 1600 Lodge had been for some time more or less avowedly a Roman Catholic, and had given up writing poetry and romances—the "dancing measures" of his youth—this passage also has a special significance. And, when we have read this play, and read also Lodge's poetry and prose—quaint, scholarly, and Euphuistic—and have followed the steps of this eventful life—whether the coincidences which have struck us as we read are real or imagined—the question still remains with us, What did Shakespeare think about, and feel about, his versatile and many-sided contemporary? When he dramatised "Rosalynde," he kept closely to the original of Lodge; but he deliberately added the character of Jaques—Monsieur Traveller, Monsieur Melancholy—who railed "in a thousand similes" against that world which had cast a shadow over his youth; who asked for "as large a charter as the wind" to "blow on whom he pleased"; and who drifted in the end, with his inquiries, through a Forest of Romance to the doors of a Religious House. With infinite care and tenderness, Shakespeare has "anatomised" the mind and character of a man. It seems as if he must not only have known such a nature; he must have loved and studied it. Was it Lodge? Was it any actual prototype? Or is the "Melancholy Fellow" a creature only of Shakespeare's imagination?

EDWARD BULWER, LORD LYTTON.
(From a Portrait taken at the age of 25.)
". . . . He had cold, bluish-grey eyes, into which it seemed the warmth of affection could never have stolen. His nose was large, and his features generally not such as would attract a lover of the beautiful."—A Sketch from Memory, in *Macmillan's Magazine.*
(Reproduced by kind permission of Messrs. Kegan Paul, Trench and Co.)

NEW LETTERS AND MEMORIALS OF JANE WELSH CARLYLE.†

THESE handsome volumes are published in vindication of Carlyle. Necessarily they are an indictment of Froude, and in a lesser degree of Mrs. Carlyle. The introduction by Sir James Crichton-Browne takes the medical man's point of view, and sustains opinions already expressed by the author and printed in a volume on Froude and Carlyle by Mr. David Wilson. Sir James Crichton-Browne writes eloquently and forcibly. He begins by a clear recital of Carlyle's bequest to Froude, and Froude's conduct. After the Reminiscences were published Froude offered to return all the remaining papers to Mrs. Alexander Carlyle. She and her husband at once accepted the proposal, feeling that Froude had demonstrated his unfitness to be Carlyle's biographer. Froude, however, changed his mind within twenty-four hours, and declined to deliver up the papers. He argued that if he did so he would remain unremunerated for his previous labours. Mrs. Alexander Carlyle offered to relinquish her rights to the profits of the Reminiscences, which at that time amounted to £1,500, with more to follow, but Froude was inexorable, and went on to produce the Life. Sir James Crichton-Browne's theory is that Carlyle and his wife were happy in each other, and that their collisions furthered their closer union. He successfully refutes Froude's idea that Carlyle dragged Miss Welsh down from her own rank in life. Miss Welsh's father was a country doctor with a small income. He kept one servant, at wages of £8 a year, and his wife and daughter took part in the household work. Carlyle was quite on a level with his wife, and she loved him not

* "Wits Miserie and the World's Madnesse."

† "New Letters and Memorials of Jane Welsh Carlyle." Annotated by Thomas Carlyle, and Edited by Alexander Carlyle, with an Introduction by Sir James Crichton-Browne, M.D., LL.D., F.R.S. With Sixteen Illustrations, in two volumes. 25s. net. (John Lane, London and New York.)

passionately, but with depth and endurance. Of the life in Craigenputtock he gives a somewhat too roseate picture, though anyone who reads impartially Mrs. Carlyle's letters from the place will see that she was at least as happy as most young wives. It is on the Ashburton episode in particular that Sir James Crichton-Browne brings his medical knowledge to bear. It will be sufficient to quote two sentences:

"The true key to Mrs. Carlyle's frame of mind at the time of the Ashburton episode is to be found in her state of health. It seems clear that she then passed through a mild, but protracted attack of mental disturbance, which would be technically called on its psychical side climacteric melancholia, and on its physical side neurasthenia."

He points out that Mrs. Carlyle's nervous system was all along unstable and excitable, that she was very much addicted to narcotics and to excessive tea drinking, and that she smoked cigarettes at a time when that practice was less common among English ladies than it is to-day. He points out that though she had boundless respect and love for her husband, there still was a void in her existence.

"The childless woman lavished her pent up affections on many pets, horses, dogs, cats, canaries, hedgehogs, and even a leech; but unsatisfied longing still harassed her, and combining with her keen sagacity made her cynical beyond the common standard of her sex."

THE BATTLE BETWEEN HAROLD AND TOSTIG.

Grim and tall rose the standard, and the streamer shrieked and flapped in the wind as if the raven had voice, when, right before Harold, right between him and the banner, stood Tostig, his brother, known by the splendour of his mail, the gold work on his mantle—known by the fierce laugh, and defying voice. . . .

And in the shades of nightfall, Harold stood amidst the shattered rampart of shields, his foot on the corpse of the standard-bearer, his hand on the Ravager of the World.

"Thy brother's corpse is borne yonder," said Haco in the ear of the King, as, wiping the blood from his sword, he plunged it back into the sheath.

(Reproduced from the Windsor Library edition of "Harold," by kind permission of Messrs. Ward, Lock and Co., Ltd.)

THE SONG OF GLAUCUS.

From a Drawing by Lancelot Speed.

"As the bark floateth on o'er the summer-lit sea,
Floats my heart o'er the deeps of its passion for thee;
All lost in the space, without terror it glides,
For bright with thy soul is the face of the tides."

(Reproduced from "The Last Days of Pompeii," by kind permission of Messrs. James Nisbet and Co., Ltd.)

He vindicates the character of Carlyle against his critics, and especially against Jowett. From an unpublished letter by Carlyle, lately brought to light, he quotes the following:

"Jowett has no charms for me. I saw Jowett twice over, a poor little good-humoured owlet of a body, Oxford Liberal, and very conscious of being so; not knowing right hand from left otherwise. Ach, Gott!"

Sir James Crichton-Browne's conclusion about Carlyle is expressed in the words of Burke: "He is rehabilitated, his honour is restored, all his attainders are purged."

Coming to the letters, we find that they are practically all new. Not one of them appears in the Letters and Memorials, and only half a dozen had been printed before. In a few cases letters from which Froude had made brief extracts are given in full. One letter and two or three short notes, which Froude, without leave asked or given, incorporated in his Life of Carlyle, are reprinted. All the letters, except six which have been discovered lately, were included in Carlyle's selection. We are inclined to regret that the opportunity has not been taken for printing a complete collection of Mrs. Carlyle's letters, including the early letters edited by the late Professor Ritchie, as well as Froude's volumes. But we are not ungrateful for what Mr. Alexander Carlyle has given us. It is significant that he is fre-

WARWICK AND MONTAGU.

From a Drawing by Fred Pegram.

"Before these trees, whose ample trunks protected them from the falchions in the rear, Warwick and Montagu took their last post. . . .

"For a moment their hands clasped and then all was grim silence.

"Wide and far, behind and before, in the gleam of the sun, stretched the victorious armament, and that breathing pause sufficed to show the grandeur of their resistance—the grandest of all spectacles, even in its hopeless extremity—the defiance of brave hearts to the brute force of the many."

(Reproduced from "The Last of the Barons," by kind permission of Messrs. James Nisbet and Co., Ltd.)

quently unable to print the letters in full. Significant dots marking omissions are constantly occurring. Mr. Alexander Carlyle has done his editorial work very carefully and with full knowledge. He is at no pains to disguise his natural resentment against Froude, and it is quite clear that he thinks Mrs. Carlyle frequently treated her husband unjustly and capriciously. We make a few notes. There are occasional references to James Martineau. Writing from Liverpool, 1844, Mrs. Carlyle says:

"Most of the company were Unitarians; the men with faces like a meat-axe; the women most palpably without bustles—a more unloveable set of human beings I never looked on. However, I had a long, rather agreeable talk with James Martineau, the only 'Ba-ing I could love' of the whole nightmare-looking fraternity. He is a man with a 'subdued temper,' or I am greatly mistaken; but he is singularly in earnest for a Unitarian. Bold enough to utter any truth that he has, in season and out of season, and as affectionate-hearted as a woman (I use the common form of expression without recognising the justice of it)."

Of the first Lady Ashburton, she writes:

"On the whole, our interview went off quite successfully; and I dare say, in spite of Mrs. Buller's predictions, we shall get on very well together; although I can see that the Lady has a genius for ruling, whilst I have a genius for—not being ruled!"

The reference to Mr. Espinasse, who is still happily alive, in letter 127, ought not to have been printed. Of Mrs. Gaskell Mrs. Carlyle writes:

"Mrs. Gaskell took Geraldine and me a beautiful drive the other day in a 'friend's carriage.' She is a very kind, cheery woman in her own house; but there is an atmosphere of moral dulness about her as about all Socinian women. I am thinking whether it would not be expedient, however, to ask her to give you a bed when you come. She would be 'proud and happy,' I guess; and you do not wish to sleep at Geraldine's—besides that, mine is the only spare room furnished. The Gaskell house is very large, and in the midst of a shrubbery, and quite near this."

Of Browning Mrs. Carlyle habitually writes in a disparaging way:

"Oh, such a fuss the Brownings made over Mazzini this day! My private opinion of Browning is, in spite of Mr. C.'s favour for him, that he is 'nothing,' or very little more, 'but a fluff of feathers!' She is true and good, and the most womanly creature."

In 1854 Mrs. Carlyle writes about Ruskin's separation from his wife:

"There is a great deal of talk about the Ruskins here at present. Mrs. Ruskin has been taken to Scotland by her parents; and Ruskin is gone to Switzerland with his; and the separation is understood to be permanent. There is even a rumour that Mrs. Ruskin is to sue for a divorce. I know nothing about it except that I have always pitied Mrs. Ruskin, while people generally blame her—for love of dress and company and flirtation. She was too young and pretty to be so

PHILIP AND FANNY.

From a Drawing by E. J. Sullivan.

"'Fanny, dearest, fairest, tenderest, best, I love you, and at last as alone you *should* be loved! I woo you as my wife! Mine, not for a season, but for ever—for ever, even when these graves are opened and the world shrivels like a scroll.'"

(Reproduced from the India paper edition of "Night and Morning," by kind permission of Messrs. George Newnes, Ltd.)

EDWARD BULWER, LORD LYTTON.
From a Photograph by the London Stereoscopic Co.

left to her own devices as she was by her husband, who seemed to wish nothing more of her but the credit of having a pretty, well-dressed wife."

Some stress is laid on the relations between Mrs. Carlyle and Geraldine Jewsbury. It is shown clearly that these were by no means harmonious, and that Miss Jewsbury is not a trustworthy witness in any question that concerned Carlyle and his wife. One extract may be sufficient:

"Miss Gooseberry (Geraldine Jewsbury) has been staying at Lady X.'s while her Ladyship was away at the races, 'taking care of' Miss Something! What an idea of a destitute girl that gives one—Geraldine called in to take care of her!"

The volumes contain sixteen admirably produced illustrations. Of these the most interesting perhaps is that of Mrs. Welsh, Mrs. Carlyle's mother. She was evidently far more beautiful than her daughter. The portraits of Mrs. Carlyle are not particularly pleasant. One which represents her as she was in 1849 is positively repulsive, and seems to account for much. There is a pleasant sketch of Miss Kitty Kirkpatrick, afterwards Mrs. James Phillips, and we are very grateful for the most excellent portrait of Harriet, Lady Ashburton. Hers is a face with imperiousness stamped on every feature. Any reader who will put Mrs. Carlyle's portrait alongside that of Lady Ashburton's will find no difficulty in comprehending the collisions between the two; but Lady Ashburton's is the portrait of a lady—Mrs. Carlyle's is not.

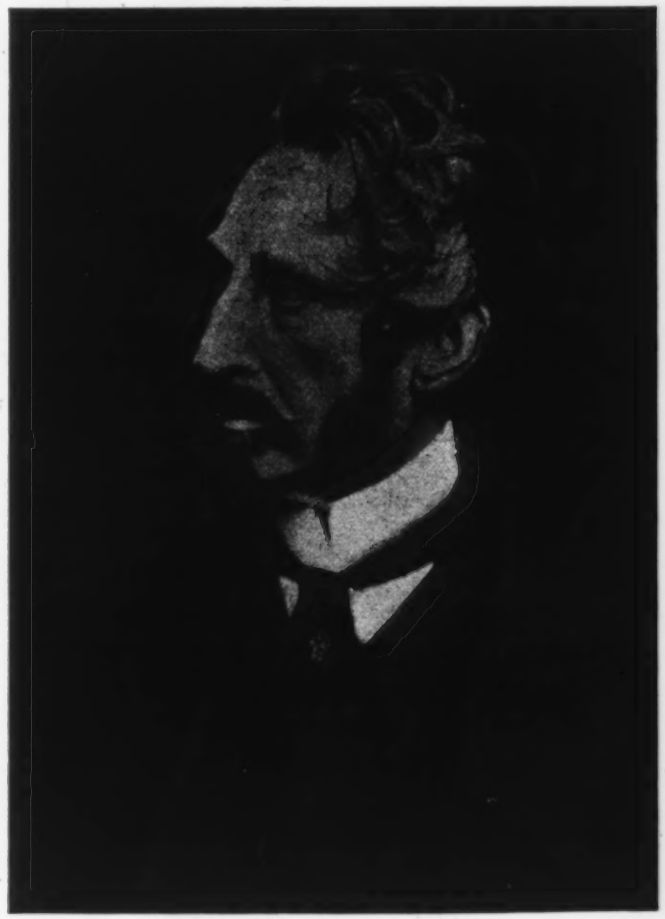
As for the general effect of the volumes, we have no hesitation in saying that Sir James Crichton-Browne and Mr. Alexander Carlyle have completely proved their case. It is unfortunate that the case had to be argued. Disputes between husbands and wives are best left in privacy, but we can easily understand that Mr. Alexander Carlyle should have felt bound to do what in him lay in vindication of his uncle's memory. The view taken by the editors of this book is substantially that of Mrs. Oliphant in the exceedingly able and sensible paper on Mrs. Carlyle which she contributed to the *Contemporary Review*. Mrs. Oliphant was always at her best in dealing with such subjects. She saw clearly that the mystery, such as it was, was largely of Froude's making. Carlyle and his wife resembled each other much too closely. They were both neurotic, irritable, fussy, and to the last degree cruel and uncharitable in their judgments. Both had an extraordinary gift of expression. Both were essentially Scottish peasants. They were childless, and for many years of their married life they were poor. The chief sting of their poverty was that it indicated the world's coldness and lack of appreciation. However much they affected to despise these, they were in reality very sensitive. The wonder is not that they quarrelled, but that they did not separate for ever. As it was, their married life, all things considered, was an amazing success. There can be no doubt that they retained through all a strong affection for one another. Of the two, Carlyle was by far the nobler, and it is only fair to Froude to say that he fully recognised this. Mrs. Carlyle was altogether on a lower plane intellectually, morally, and spiritually. There is even reason to think that Carlyle's hateful habit of disparaging everyone was derived from his wife. Whether or no it is undeniable, and must permanently affect the general estimate of his character. As for her, no one was ever safe from her tongue. There were a few friends of whom it has been thought that Carlyle said no evil, among them Professor Masson and Thomas Aird. We are glad to meet in these volumes the most friendly references to Professor Masson. Mrs. Carlyle does not spare even good old Aird. She had her points; she was clever and witty; she could do a kindness and she could be grateful for a kindness. But she is best described in D. G. Rossetti's words as "a bitter little woman." Carlyle would have been far happier if he had married a woman of another type, one who would have believed in him, one who believed in God, for between him and his wife there was one great gulf that could never be bridged. He was essentially a religious man. His wife was absolutely destitute of the faculty for religion. In Mrs. Carlyle the Son of man had nowhere to lay His head. Mr. Alexander Carlyle has proved to the satisfaction of all competent judges that his uncle's treatment of his wife was patient, tender, and noble.

The indictment of Froude is also perfectly conclusive. Sir James Crichton-Browne states his case with great moderation. The most important sentence is the following:

"He exceeded all editorial licence in his manipulation of the documents placed in his hands, suppressing what seemed incompatible with his own views, and even sometimes, it is difficult to believe inadvertently, altering the text in a manner favourable to them."

These are grave charges, and they are fully substantiated. The question is whether Froude was deliberately fraudulent. The facts are now before the world. There is no question as to the innumerable inaccuracies in Froude's work, but as to whether he manipulated his documents in order to justify himself there may still be discussion. We believe those who have given most attention to the subject will find themselves reluctantly compelled to believe that Froude did manipulate the documents.

We are grateful to Sir James Crichton-Browne and Mr. Alexander Carlyle for this fine vindication of Carlyle's character, and for the bright and interesting collection of new letters they have given to the public. They have been well seconded by the publisher, who has turned out the volumes in admirable style. In a future edition some inaccuracies should be corrected, especially some mis-spellings of names in the introduction. Perhaps we may yet have the Carlyles' love letters, which were read by Professor Charles Eliot Norton, who declared that they "afford a view of their characters and relations to each other different both in particulars and in general effect from that given by Mr. Froude."



EDWARD BULWER, LORD LYTTON.
From a Photograph by Mayall and Co.

New Books.

THE YOUNG CHEVALIER.*

To the writing of books on Prince Charlie and the '45 there seems to be no end. Happily, the number of Jacobites is not to be estimated by the demand for such works; nor can the annual demonstration and the wreaths at Culloden be regarded as resurrection signs of a dead cause. A few cranks may sigh sincerely because the heroic attempt of the young Pretender was not crowned by success; but the wider circle is moved only by the romance of the rising, and by pity for the brave men who were induced—some of them against their own judgment—to take part in the rash and ill-considered venture.

Mr. Lang's monograph on the Prince was first issued in the beautifully illustrated Goupil series in 1900. This new edition, in more humble form, is not a mere reprint of the former text. It has been revised, and, in one of the additional sentences, the triumphs of the Highlanders are now likened to those of Delarey and De Wet. The new edition excels its glorious predecessor in possessing an index; but has only one of its many portraits—the one taken from the miniature belonging to Lady Currie. That portrait, now given on a larger scale, makes an excellent frontispiece to the volume. The work is still divided into six chapters, each of which retains its expressive title. The text of Mr. Terry's prettily got-up little volume, though very much shorter, covers practically the same ground, and is also divided into six chapters. The twelve illustrations are well selected, but are produced by a less artistic and less expensive process. Mr. Terry, who modestly disclaims originality, frankly acknowledges his indebtedness to Mr. Lang's researches in the Stuart Papers at Windsor. As the Calendar of these papers, now being published, does not yet reach the year in which the Prince was born, much of the new and interesting information concerning him could, indeed, be only derived from Mr. Lang's pages. Their opinions do not always coincide, but Mr. Terry unhesitatingly accepts Mr. Lang's identification of young Glengarry as Pickle the Spy. In each of these works two chapters are devoted to the period between Charles's escape from Scotland in 1746 and his death in 1788; and in these chapters both writers speak reluctantly of the moral degradation into which the high-spirited, noble-hearted, chivalrous Prince unfortunately lapsed. Mr. Norrie's narrative is so very much fuller than Mr. Lang's that his completed work, if continued on the same scale, will be nearly four times as long; and yet he is not diffuse, nor does he introduce irrelevant matter. All the three books display much impartiality, although sympathetically written. This impartiality is most noteworthy in Mr. Norrie, for he owns that he writes from the Jacobite point of view, and as one who is "firmly persuaded of the righteousness and justice of the cause" for which the Prince and his brave Highlanders suffered so much. He even admits that the evidence adduced by Mr. Lang six years ago in his "Pickle the Spy," to prove that the tall, handsome, open-faced young chief of Glengarry was a traitor, is "unpleasantly convincing," and that he awaits "with some little anxiety" the result of the efforts now being made by members of Glengarry's clan and other interested Highlanders, to refute the charge.

The most distinctive feature in Mr. Norrie's volume is in the illustrations. Of these there are more than seventy in

* "Prince Charles Edward Stuart, the Young Chevalier." By Andrew Lang. New Edition. 7s. 6d. net. (Longmans, Green and Co., 1903.)
"The Young Pretender." By Charles Sanford Terry. 3s. 6d. net. (Methuen and Co., 1903.)
"The Life and Adventures of Prince Charles Edward Stuart." By W. Drummond Norrie. In Four Volumes. Vol. I. 25s. net each vol. (The Caxton Publishing Co.)

the text, besides sixteen full-page plates, of which six are coloured; and this average, it seems, is to be exceeded in the three volumes which are yet to be issued. Some of these illustrations have been procured with great difficulty, and by the exercise of an enthusiasm as refreshing as it is rare. Mr. Norrie formed, and carried out, the idea of following the footsteps of Prince Charlie in his intricate and long-continued wanderings through the Highlands after the battle of Culloden. In this way he has gleaned many traditions of his hero, and secured photographs of most of the places there which are associated with him. Before he could bring his camera to bear on the cave in Corriegoe, in the Braes of Glenmoriston, he had "to spend a night at Cluanie Inn, drive to Lundie, climb Carn á Ghluasaid, over 2,000 feet, Sgùrr nan Conbhairean, 3,632 feet, and descend the precipitous Corrie Mheadhain to the cave, and then, after a six or seven miles' walk over peat-bog and boulders to Ceannacroc, drive thirteen or fourteen miles to Invermoriston." The man who could do this to secure two photographs of a cave must be in love with his subject. In this volume Mr. Norrie only brings the Prince as far as Perth on his victorious march to Edinburgh; but he forecasts the woeful degeneracy of the latter part of his life, when he endorses the opinion that it is a pity that he did not meet a soldier's death at Culloden, not so much because it would have been a fitting close to a heroic career, but chiefly because it would have left his name untarnished. There is no table of contents in this volume beyond a list of the illustrations; and this want will be felt all the more by those who consult it as the chapters have no titles save Roman numerals.

It need hardly be said that all the three works are not only interesting, but well written, although Professor Hodgson would, no doubt, have insisted on substituting *oral* for *verbal* in each of them. Mr. Lang's Jacobite studies, it may be pointed out, have not helped him to understand the distinctive principles of the smaller Presbyterian bodies. He says that those who plundered the Pretender's baggage waggons at Dumfries "were Seceders, probably Cameronians." Apparently he is unable to realise that if they were Seceders, they could not be Cameronians. His assertion that the Seceders, who took arms against the Prince, were "under some 'Gifted Gilfillan'" is, of course, one of his gratuitous assumptions.

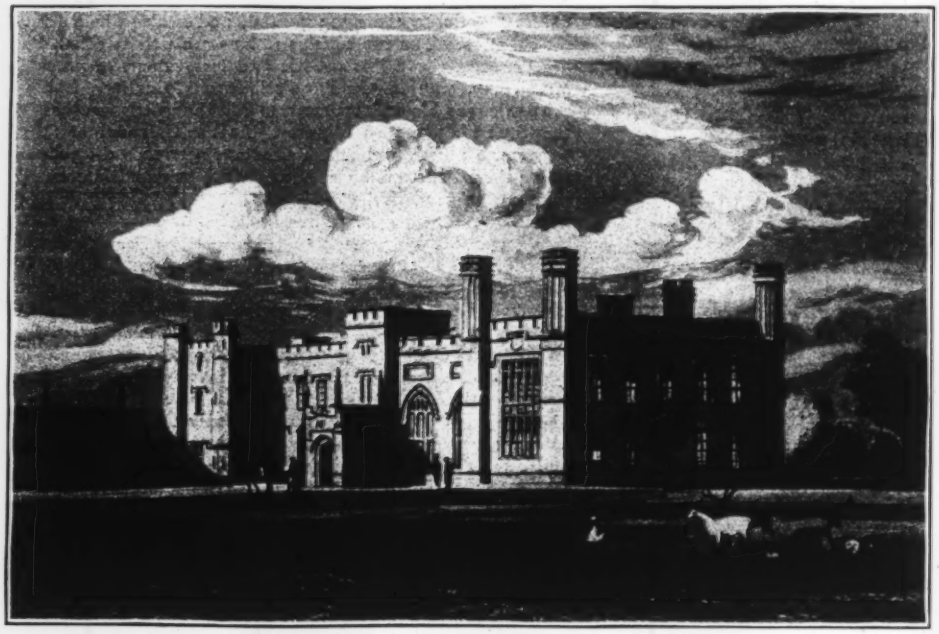
It was thought by some that the Scottish History Society had devoted too much attention to Jacobite matters; but it turns out that its publications, instead of satisfying, have stimulated the demand for this class of literature.

D. HAY FLEMING.

EDWARD BULWER, LORD LYTTON.
From an Engraving by G. J. Stodart, after a Photo by J. Watkins.
(Reproduced by kind permission of Messrs. Geo. Routledge and Sons, Ltd.)

BRET HARTE IN BIG.*

Nine inches by six inches by one-and-three-quarter inches are the measurements of Mr. Pemberton's life of Bret Harte. Its weight is little short of two pounds. Its price is sixteen shillings. Mr. Harte died in last May. This series of facts is nothing uncommon, but it is significant of the way in which biography is rushed in these days. Personal feelings on the one hand and commercial enterprise on the other regularly conspire to produce these big, pre-punctual lives. There is nothing flagrant about this case; it is merely typical. I suppose that it will be admitted that Bret Harte put all that was most interesting and communicable in his life into his stories. These were short and cheap. Why should his biography take up more shelf-space than three or four of his best books, and cost more, too? The right biography of Harte, surely, would be a neat, small volume, very carefully written, illustrated with one first-rate portrait, and published at, say, five shillings. But such reasonable records are few and far between, and I am not suggesting that Mr. Pemberton



KNEBWORTH HOUSE BEFORE ITS RESTORATION.
(From a Drawing by J. P. Neale.)

"It is an old manorial seat that belongs to my mother, the heiress of its former lords.
"The house, formerly of vast extent, built round a quadrangle, at different periods, from the date of the second crusade to that of the reign of Elizabeth, was in so ruinous a condition when she came to its possession, that three sides of it were obliged to be pulled down; the fourth, yet remaining and much embellished in its architecture, is in itself one of the largest houses in the country, and still contains the old oak hall, with its lofty ceiling and raised music gallery."—Knebworth in "The Student."

Rischgitz Collection.

* "The Life of Bret Harte." By T. Edgar Pemberton. 16s. (Pearson.)

is responsible for the scale on which his book has been planned.

There was not a great deal to tell about Bret Harte, except the story of how he found himself; and happily Mr. Pemberton's early chapters, "Struggling" and "Swimming," convey this information with considerable success. They are the cream of the book. The boy's health was rather frail, and he was not so much crammed as sent to pasture among books.

Mr. Pemberton once suggested to him that his case had been not unlike David Copperfield's. "Yes," said Bret Harte, "that is so; all the books were there; the avidity to read them was there, and the ideas to which they gave birth were there; but my lines were cast in more pleasant places than those of poor little David. I had access to any number of books, and, owing to my supposed frail health, my ears were never boxed with the Latin Grammar. Besides, in addition to Smollett, Fielding, Goldsmith, Cervantes, and the rest of them, the irresistible Dickens was beginning to make a good show on my father's bookshelves."

Dickens remained his great inspirer, and on his death he sat down to pour out his life-long debt in verse. The last sheets of the *Overland Monthly* were just going to press, but the publication of the magazine was delayed a few hours in order that his lines might appear. The result was "Dickens in Camp." On his arrival in England Bret Harte went almost immediately to stand by Dickens's grave. He must have been not less surprised than delighted when Lord Crewe associated him, not with Dickens, but with Jane Austen, though in the way of contrast. In a copy of "Emma," given to him at Crewe Hall, he found the following in his host's handwriting:

"Beneath our grey unlovely skies
She wielded once her dainty pen,
With tolerant smile and wistful eyes,
Calm critic of the mind of men.

Brave wizard of the breezier West,
Though life be short, yet art endures;
Shadow or sun, we love the best
That art can give us, hers or yours."

Another rather unexpected linking is Bret Harte's friendship with Froude. To his wife, who had remained in Long Island while he tested his prospects in the New World, he sent this interesting impression:—

Froude is a widower, with two daughters and a son. The eldest girl is not unlike a highly educated Boston girl, and the conversation sometimes reminds me of Boston. The youngest daughter, only ten years old, told her sister, in reference to some conversation Froude and I had, that "*she feared*" (this child) that Mr. Bret Harte was inclined to be *sceptical!* Doesn't this exceed any English story of the precocity of American children? The boy, scarcely fourteen, acts like a boy of eight (an American boy of eight), and talks like a man of thirty, as far as pure English and facility of expression go. His manners are perfect, yet he is perfectly simple and boylike. The culture and breeding of some English children is really marvellous. But somehow—and here comes one of my "buts"—there's always a suggestion of some repression, some discipline that I don't like. Everybody is carefully trained to his station, and seldom bursts out beyond it. The respect always shown towards me is something fine—and depressing. I can easily feel how this deference to superiors is ingrained in all.

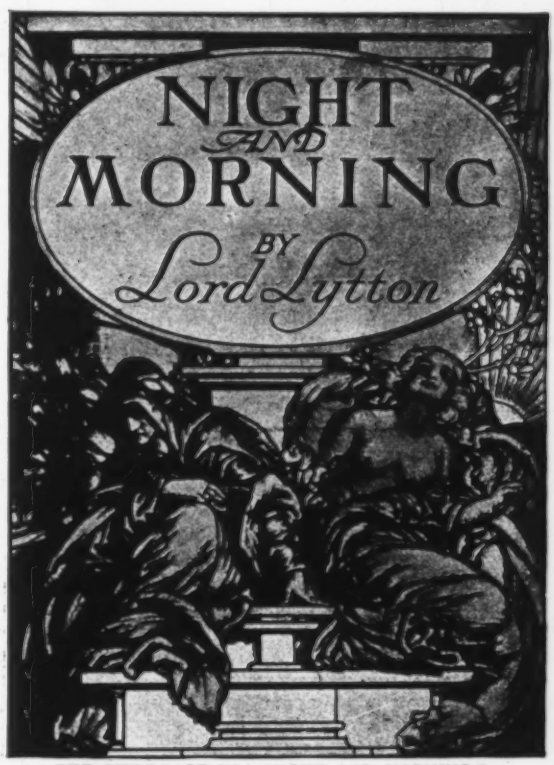
It was as Consul, first at Crefeld, then at Glasgow, that Bret Harte maintained his first footing in Europe. Mr. Pemberton defends him against all kinds of minor aspersions, sometimes unnecessarily, I think, but even Mr. Pemberton does not maintain that Bret Harte made a good Consul. Glasgow could not hold him against invitations to mingle with literary men in London. William Black wrote of him to Sir Wemyss Reid:—

He is the most extraordinary globule of mercury-comet-aerolite flash of lightning doing catherine wheels I ever had any experience of. Nobody knows where he is, and the day before yesterday I discovered here a pile of letters that had been slowly accumulating for him.

His gentleness, cheeriness, and good stories carried him everywhere, often to country houses where he essayed to be a British sportsman. At one of these his face was badly cut by an overloaded gun. While the surgeon was sewing him up a British boy came to the door of his bedroom and called out, "Tell Mr. Bret Harte it's all right, *he killed the hare!*" It was difficult to be Consul at Glasgow under such varied conditions and in an age of American expansion. He was gently removed in 1885, and thereafter led the literary life in London.

Bret Harte never succumbed to commercial temptations, but wrote conscientiously for an assured reward. It is true that his great days were over, and that the discipline of disappointment was not wanting. Mr. Pemberton again and again tries to persuade us that Bret Harte could delineate other than Californian life. So he could, to an extent, but all his important and arresting work was drawn from the Far West. Unfortunately, the California of "Jack Hamlin" and "Roaring Camp" had passed away, and he had pitched his tent in another hemisphere. Mr. Pemberton is therefore quite right when he points out that in his mature years Bret Harte worked under many difficulties. His inspirations remained under the great Sierras, in the mining camps of the Argonauts, on the 'Frisco quays, in the saloons that had rung with loud talk and revolver shots, in all that strange world which, years back, he had typified so neatly in his design for the cover of the *Overland Monthly*—a bear prowling across a railway line. He had this symbol engraved on his seal; it was his trade-mark as a writer, and stood for his literary mission.

Nothing can rob Bret Harte of his supremacy as a portrayer of the mining and pioneer life of his youth; but of course his real success lay in his feeling for the underlying and unlocal human nature. How he came by his knowledge of the one, his insight into the other, is very well set forth in Mr. Pemberton's first two chapters. These must be, and will be, consulted; and I have therefore preferred to dip into the later chapters of this expansive biography for facts of a less familiar complexion. Two little matters are worth mention. Bret Harte said of science that "so far from being irreligious, as many think, it is the neglect of science that is irreligious—it is the refusal to study surrounding creation that is irreligious." He belonged to a yachting club. Mr. Pemberton, knowing that he did not yacht, asked him why. He replied: "I never use a club until I am tired of my work and want relief from it. If I go to a literary club, I am asked all sorts of questions as to what I am doing, and my views on somebody's last book, and to these I am expected to reply at length. Now, my good friends in Albemarle Street talk of their yachts, don't want my advice about them, are good enough to let me listen, and I come away refreshed by their conversation."



THE TITLE-PAGE TO "NIGHT AND MORNING."
From a Drawing by A. Garth Jones.
(Reproduced from the India paper edition of "Night and Morning," by kind permission of Messrs. George Newnes, Ltd.)

Mr. Pemberton has used discretion, yet he has included letters of Bret Harte to his wife and friends which I think

36, HERTFORD STREET, MAYFAIR.

In September, 1829, Lord Lytton removed from Woodcot to No. 36, Hertford Street, Mayfair, which house the novelist purchased for £2,570. It was built by the fashionable architect Nash, who was a great admirer of "Pelham." In a letter the novelist's mother gave an account of an interview with the architect as follows: "Nash jumped up, made Edward a low bow, and said, 'Well, then, sir, for Pelham's sake, you must have the house on your own terms, and I'll make it one of the handsomest houses in town for you, with the best library. And, if you ever again write anything half as good as 'Pelham,' I shall be glad to think I planned the room you wrote it in.'"

Rischgitz Collection.

12, GROSVENOR SQUARE,

Lord Lytton's last residence, from which he was taken to be buried at Westminster Abbey.

"'We should find the Ogre alone in his den,' he wrote. It was a large den, being, in fact, 12, Grosvenor Square. . . .

"There was a sort of assumption of cold splendour in the house, too much yellow and gold everywhere, and the furniture was arranged with stiff formality. . . . I began to feel a pity for this Ogre imprisoned in gilding, and varnish, and satin, while colossal footmen in livery, and other menservants, with noiseless tread, kept, as it were, a barrier between him and the outer world."—A Sketch from Memory in *Macmillan's Magazine.*

Rischgitz Collection.

could have been spared, as being either too husbandly or too unimportant. A more critical treatment of Bret Harte's writings would have been welcome in place of much conscientious narrative. But among these 350 pages there are many of great interest, and the book may be described as the work of a loyal and lavish backer. WILFRED WHITTEN.

FROM THE UNVARYING STAR.*

Mr. Elsworth Lawson's novel contains so much promise, and so clearly exhibits him as a writer in search of the best and ready to take pains in finding it, that I think a few words of friendly fault-finding will be better spent than the few words of praise which would be enough for less hopeful work. In the first place, then, Mr. Lawson has a sensitive eye for all kinds of beauty—for spiritual nobility, for natural scenery, and again for literary expression: but he has not yet the artist's grip which gets these diverse things together, as in the palm of your hand, forces them into one, and "ex-presses" a meaning which the reader recognises at once as single and as common to them all. He finds within him many apprehensions of beauty which he longs to communicate. They thrill him, and he desires them to thrill us too. But he is in too great a hurry: he reads, marks, learns, but fails in inwardly digesting the story he wants to tell. The first meeting of Stephen Austin and Helen Faucit (I think, by the way, that names which have been made famous in real life should be avoided in christening fictitious characters) is exceedingly pretty; a variant, no doubt, of Babbie and the Little Minister, but a variant by no means without originality. Mr. Barrie's Babbie, however, is Babbie throughout; her sylvan wildness makes part of the conception of the story: whereas Mr. Lawson's nymph of the woods changes into a young lady so extremely unlike a nymph that her adventure beneath the boughs when, singing as she comes, she accosts a strange youth and whips him with a bunch of nettles, becomes in retrospect quite incredible. We feel not only that Miss Helen was never the sort of person to behave so, but (worse) that she would have considered it highly improper and "forward." As we proceed we find the author striving his hardest to make the "plot" compact, and achieving it, but again at the expense of continuity in his characters; and, as though this sacrifice were not enough, towards the end of the tale the long arm of coincidence has to be set working like a piston-rod.

Mr. Lawson should be content with simpler stories. All this "plot" may serve to drag into his book a number of "situations": but the result of constructing a tale to carry off a number of "situations" is usually disappointing—and rightly so, for in nine cases out of ten, the full meaning of a situation lies in its grouping of character. When, for example, Rawdon Crawley surprises his wife with Lord Steyne, the scene impresses us, not because it groups three figures in a "situation," but because by little and little we have come to understand these three, and now perceive in a flash that to the catastrophe all three have been tending from the first, that each has carried a separate element of the explosive compound, and all the elements have been drawn irresistibly to meet, mingle, and explode.

I have said that Mr. Lawson has a sensitive eye for all kinds of beauty. It is no exaggeration to say further that his story adds remarkably to the evidence, rapidly accumulating, of the change which has come over Nonconformity since the days when Matthew Arnold scourged it for insensitiveness to the graces of life. It has become the usual thing for the hero of a novel of Nonconformity to be a young minister with a deep sense of beauty and its expression in literature and the arts. Were this no more than lip-service, it would still be an advance, and a notable advance, upon the old Puritan confusion of innocent happiness with sin. But not only does a joyous sense of beauty permeate this book: one feels that out of it the book came to be written. And let us remember that if the Puritans blasphemed and sinned against beauty, their enemies blasphemed and sinned no less. If one side mistrusted its happiness, the other ignored its no less essential goodness.

A. T. QUILLER-COUCH.

* "From the Unvarying Star." By Elsworth Lawson, author of "Euphrosyne and her Golden Book." 6s. (Macmillan and Co. 1903.)

A CANONICAL BOOK.*

Sometimes I have made a list of books for some friend who wanted to understand our new Irish movement, but the list has seldom been much to my mind. One book would show the old poetry through the dark glass of a pompous translator, and another's virtue was in a few pages or even in a few lines. There was, however, one book that was altogether to my mind, "The Love Songs of Connacht," for it was all about beautiful things, and it was simply written; and now I know of two other books, which will be always a part of our canon, Lady Gregory's "Cuchulain of Muirthemne," which it is no longer necessary to praise, and this new book of hers, "Poets and Dreamers" (Dublin: Hodges and Figgis; London: John Murray). It is not as important as "Cuchulain of Muirthemne," but it should be read with it, for it shows the same spirit coming down to our own time in the verses of Gaelic poets and in the stories of the country people. Her chapters on Raftery, the wandering poet of some ninety years ago, on Irish Jacobite ballads, and old country love songs, and on the spells that are in herbs and the like, are necessary to anybody who would understand Ireland. She translates the ballads and love songs into prose, but it is that musical prose full of country phrases, which is her discovery and Dr. Hyde's; and her own comments, for all their simplicity and charm, cannot hide from discerning eyes an erudition in simple things and a fineness of taste in great things, that are only possible to those who have known how to labour.

The towns, for our civilisation has been perfected in towns, have for a long time now called the tune for the poets, even as, I think, for the Lake poets. And because one is not always a citizen there are moods in which one cannot read modern poetry at all; it is so full of eccentric and temporal things, so gnarled and twisted by the presence of a complicated life, so burdened by that painful riddle of the world, which never seems inexplicable till men gather in crowds to talk it out. I could not imagine myself, though I know there are some who feel differently, reading modern poetry when in love or angry or stirred by any deep passion. It is full of thoughts, and when one is stirred by any deep passion one does not want to know what anybody has thought of that passion, but to hear it beautifully spoken, and that is all. Some seventeenth century lyric, where the subtleties are of speech alone, or some old folk tale that had maybe no conscious maker, but grew by the almost accidental stringing together of verses out of other songs, commingle one's being with another age, or with the moods of fishers and turf-cutters. Sometimes, indeed, being full of the scorn that is in passion, one is convinced that all good poems are fruit of the Tree of Life, and all bad ones apples of the Tree of Knowledge. I find in this book many fruits of the Tree of Life, and am content that they offer me no consolation but their beauty.

A friend of mine once asked some Irish-speaking countrymen, who were learning to write and read in Irish, what poem they liked the best out of a bundle that had been given them. They said, "The Grief of a Girl's Heart," an Aran poem, which is among those Lady Gregory has translated, and they added that the last verse of it was the best. This is the last verse: "You have taken the east from me; you have taken the west from me; you have taken what is before me and what is behind me; you have taken the moon, you have taken the sun from me; and my fear is great that you have taken God from me." A few years ago, before the modern feeling for folk-thought on the one hand, and for certain schools of esoteric poetry on the other hand, had brought a greater trust in imagination, a verse like that would have seemed nonsense to even good critics, and even now a critic of the school represented by most of the writing in, let us say, the *Spectator*, would probably call it vague and absurd. The poet who made it lived when poetry, not yet entangled in our modern logic, a child of parliaments and law courts, was contented with itself, and happy in speaking of passions almost too great to be spoken in words at all. The poet had bitten deeply into that sweet, intoxicating fruit of the tree that was in the midst of the garden, and he saw the world about him with dim, unsteady eyes. Another verse of the Aran song, and all the song is lovely, would seem, I think, more wicked than foolish. The girl

* "Poets and Dreamers: Studies and Translations from the Irish." By Lady Gregory. 6s. (John Murray, London. Hodges and Figgis, Dublin.)

EDWARD BULWER, LORD LYTTON.

From an Oil-Painting at Knebworth House by G. Van Holst.

"He was a man of ordinary size, though, perhaps, the length of his limbs in comparison with his body made him look taller than he was. A good deal of light hair, dreaming eyes of pale blue, rather exaggerated features; prominent nose, and full-lipped mouth."—J. W. Sherer in the *Gentleman's Magazine*.

Specially Photographed for THE BOOKMAN *by kind permission of Lord Lytton.*

THE LATE EARL OF LYTTON ("OWEN MEREDITH")

only son of the novelist, and author of "The Life, Letters, and Literary Remains of Edward Bulwer, Lord Lytton."

"He was a man of brilliant ability, of generous instincts, of kindliest nature, and one whose sincere desire it was to do his duty faithfully and strenuously in the world."—The late Dean Farrar.

Photo by Fradelle and Young.

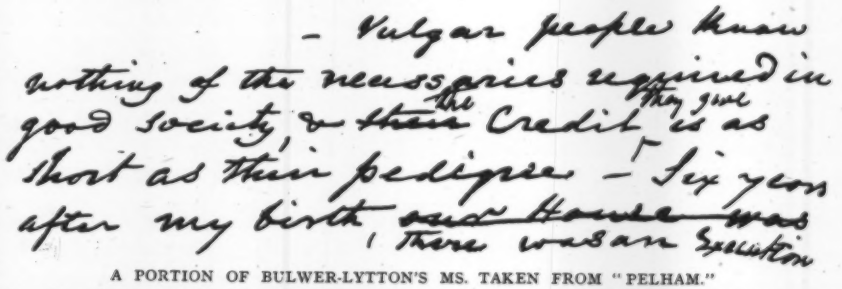
would give everything to her lover, and at last cries out: "O, aya! my mother give myself to him; and give him all that you have in the world; get out yourself to ask for alms, and do not come back and forward looking for me.." A critic to whom the hidden life of the soul is of less importance than those relations of one person to another that grow in importance as life becomes crowded would find it hard to sympathise with so undutiful a daughter. He might, indeed, if he had learnt his trade in that

EDWARD BULWER, LORD LYTTON.

From a full-length Painting by Daniel Maclise, R.A.

This picture, which hangs in the oak drawing-room at Knebworth House, is signed by the artist and dated 1830. The novelist is represented in the library at Knebworth. The portrait was exhibited at the Manchester Jubilee Exhibition of 1887, and the Victorian Exhibition, New Gallery, 1891.

Specially Photographed for THE BOOKMAN *by kind permission of Lord Lytton.*



A PORTION OF BULWER-LYTTON'S MS. TAKEN FROM "PELHAM."

(Reproduced from "The Life of Edward Bulwer, Lord Lytton," by kind permission of Messrs. Kegan Paul, Trench and Co.)

singular criticism of Shakespeare, which has decided that "Hamlet" was written for a warning to the irresolute, and "Coriolanus" as a lesson to the proud, persuade himself that the poem was written to show how great passion leads to undutifulness and selfishness. He could hardly come to understand that the poet was too full of life to concern himself with that wisdom, which Nietzsche has called an infirmary for bad poets, that if he had known of it he would have scorned it as deeply as any true lover, no matter how unhappy his love, would scorn the wizard drug, that promised him easy days and nights untroubled by his sweetheart's eyes. I would send any man who wants to be cured of wisdom to this book, and to "Cuchulain of Muirthemne," and to books like them. The end of wisdom is sometimes the beginning of heroism, and Lady Gregory's country poets have kept alive the way of thinking of the old heroic poets that did not constrain nature into any plan of civic virtue, but saw man as he is in himself, as an amorous woman has seen her lover from the beginning of the world. Raftery, the peasant poet, praises one man "because he had pleasantness on the tops of his fingers," "because in every quarter that he ever knew he would scatter his fill and not gather. . . . He would spend the estate of the Dalys, their beer and their wine"; and he praises another because "He did not lower himself or humble himself to the Gall, but he died a good Irishman, and he never bowed the head to any man." In the presence of thoughts like these two aristocracies have passed away. The one, hearing them sung in its castles, perished fighting vainly against the stranger, and the other, hearing them in the praise and dispraise of the Celtic poor, felt without understanding what it felt, the presence of a tribunal more ancient and august than itself, and became spendthrift, and fought duels across handkerchiefs, and at last, after a brief time of such eloquence that the world had hardly seen its like, passed away ignobly.

Lady Gregory finishes her book with translations of Dr. Hyde's little plays. These plays, which are being constantly acted throughout Ireland, are typical of the new movement, so far as it is a movement in Irish. Acted for peasants, and sometimes by them, and full of the peasant mind, they show how it keeps to-day the thoughts of Raftery and his predecessors back to the beginning of history. One play is about Raftery himself, one is about an imaginary poet, Hanrahan, one is about an old saint, one is a very beautiful Nativity. They have an impartial delight in the sinless wandering saint, and in the drunken wandering poet with his mouth full of curses. Are not both of them fine creatures, and what does it matter if one has hard claws and the other carries no burdens? Is it not an illusion that man exists for man? was he not made for some unknown purpose, as the stones and the stars and the clouds, or made, it may be, for his Maker's pleasure? I think the old poets thought that way, and the Irish countryman, who is prosaic enough in himself, is the clay where one finds their footsteps even yet.

W. B. YEATS.

CORRESPONDENCE OF LADY BURGHERSH WITH THE DUKE OF WELLINGTON.*

This book at once attracts the eye, for its cover is adorned by a full-length figure of the great Duke (reproduced from a

* "Correspondence of Lady Burghersh with the Duke of Wellington." Edited by her daughter, Lady Rose Weigall. pp. 220. 7s. 6d. net. (John Murray, 1903.)

water-colour by C. R. Leslie, R.A.), which exhibits what the enemy never saw—his back. It is published because "some of the few survivors of those who lived in intimacy with the Duke of Wellington during the latter years of his life have felt that some recent publications . . . . have unintentionally done injustice to his character as a man, representing him as hard, stern, and unsympathetic." Recollecting, therefore, "the very different reality," they have induced Lady Rose Weigall to edit such of the Duke's numerous letters to her mother, Lady Burghersh, as still remain. This she has accordingly done, adding "only a few explanatory notes and recollections," and, like counsel with a good case, wisely leaving the documents to speak for themselves.

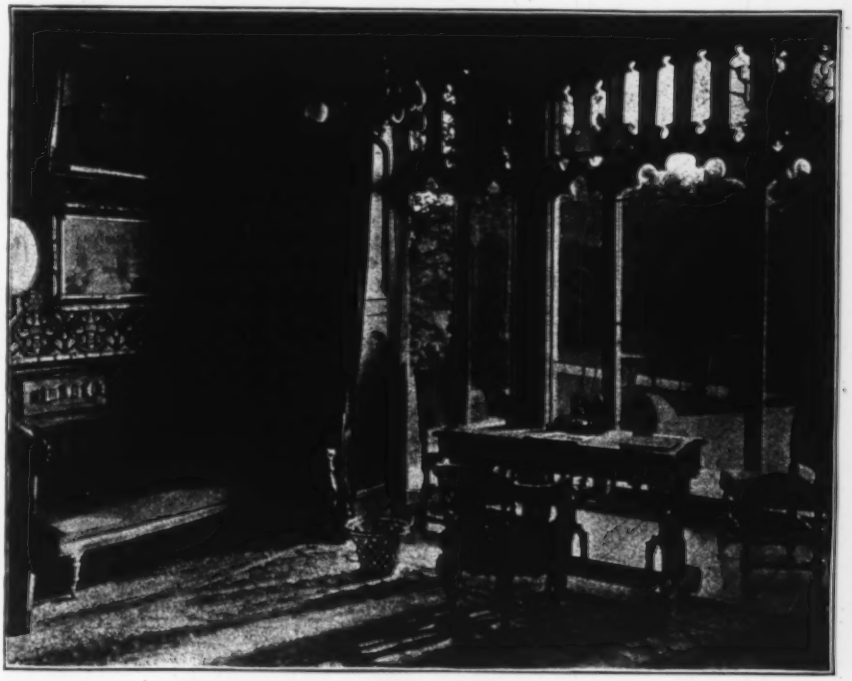
Lady Burghersh was the Duke's favourite niece, while her husband, whom she married in 1811, had served on his staff in the Peninsula, and they both "continued to be on the most intimate terms with him to the day of his death," being regarded by him "almost in the light of a son and daughter." The letters consequently here published have the charm of what is perfectly natural and unstudied. "My dearest Priscilla" is a favourite beginning of the earlier ones, and the signature is "Ever yours most affecy., W.," with "God bless you!" preceding it at certain seasons. The later ones frequently discuss politics, for Lady Burghersh (or, as she became in 1841, Lady Westmorland) was the Duke's *confidante* in such matters, and they will doubtless be ransacked by those who study the secrets of political life, but the interest of the correspondence is not in this. It is in the insight which it affords into the Duke's personal character.

He was a man who believed in strong rule by the strong. "I see the mischief and the danger," he writes about Reform in 1835, repeating the words "mischief" and "danger" thrice in a note of fifteen short lines. Six weeks before his death (August 30th, 1852), when Palmerston had written an angry despatch to the Austrian Government about the arrest of an English traveller, "What we require," he bursts out, "is to be able to flatter the vanity of the sovereign people! to be cried up by their vile Press as a Government bullying the world in protection of the sole amusement and habits in foreign countries of each thirty-millionth part of the sovereign people wandering about in search of amusement. I know them well; I have had to deal with them!" and the vehement veteran marks his wrath by repeating the words "sovereign people" four times, and even underlining them once. With the House of Lords, on the other hand, he had been able to get along, for "I am sure *I* can command the House of Lords" were his "very words" to Lady Burghersh in 1836, even though a certain Bishop of Exeter, whom he calls "a most unmanageable gentleman," sometimes troubled him, as, too, want of discipline in the Tory party did. "Nobody does anything but what he likes,

EDWARD BULWER, LORD LYTTON.
From a Painting by E. M. Ward, R.A.

This portrait, which was painted in August, 1854, hangs on the staircase at Knebworth House, and represents the novelist smoking a long pipe in his study at Kent Villa, Lansdowne Road, Notting Hill.

Specially Photographed for THE BOOKMAN *by kind permission of Lord Lytton.*



BULWER-LYTTON'S STUDY AT KNEBWORTH HOUSE.

Much of the novelist's writing was done in his study at Knebworth House. He is said to have usually worked ten hours a day, making his books practically the whole of his life. His friend, Charles Kent, declared him to be such a glutton for work that he often produced two of his books simultaneously, "the red-hot metal, as it were, of each being laid in turn upon the anvil."

Specially Photographed for THE BOOKMAN *by kind permission of Lord Lytton.*

KNEBWORTH HOUSE, STEVENAGE, HERTFORDSHIRE.

The estate descended to Edward Bulwer, Lord Lytton, after the death of his mother in 1844.

An ornate stone pile, richly decorated with heraldic carvings, flanked by profusely ornamented turrets, surmounted with delicately traceried cupolas and numerous pinnacles, each with its broad gilded vane twinkling in the sunlight; the antique and picturesque residence seems, in truth, the fitting abode for the descendants of that race of Norman Knights and Crusaders.—A description of Knebworth, by Charles Kent ("Mark Rochester").

From a Photograph by H. N. King.

ing myself," he writes of his followers in 1831; "we are all commanders and no troops."

These letters show, too, that he was a downright, even a blunt man, one who says "our *thinskinnedness* (there is a new word for you) does us a good deal of harm," and who speaks of a manifesto designed to enlist sympathy for the Circassians as "the greatest *Humbug* ever penned," while other papers published with it "must have been written by Lord P. or some housemaid!" With reference to a coming debate in the Lords, "The "Duke of C.," he writes, "Lord Wynford, and Lord Londonderry will lye, and get out of their difficulty," and on the same sheet is ungallant enough to remark that "Madame de Lieven must have lied, for at that time she had sent me to Coventry, and I never conversed with her." Poor Madame de Lieven! But political *intrigantes* probably found the Duke a tough man to deal with, for here is how he writes as early as 1817 of Madame de Staël—"I am on proper terms with the *Staël*—that is, she is confoundedly afraid of me. She said that she had done everything in her power 'pour m'interesser à elle' (what does she suppose me made of?), but she found I had no 'cœur pour l'amour'!!!"

Naturally reserved, his position rendered him more so, for he seems to have been pestered to death. He was perpetually asked to "give away brides," and, by a strange contrast, to settle matrimonial differences. Artists rarely left him alone: he has to sit "to three at the same time"; Mr. Lilley had "twenty-seven sittings in less than three weeks," and when the Duke would sit no more, carried off his picture in a huff, "and that is what one gets for making oneself the slave of these gentlemen artists." If he gives a concert he must keep it a secret, "to avoid to receive and answer hundreds of notes" from people who "must have all their friends invited." The one cross letter in this volume is in answer to an application made on behalf of somebody, and to the end of his life he received "daily thirty or forty letters of this kind," whereat, says Lady Burghersh, he would sometimes be "carried away to use severe expressions against the writer." When, however, this occurred in any particular case, "those who knew him well were pretty certain that *that person's* request would be granted," and she adds an instance (p. 213) which shows that the Duke was not only generous, but also, which is much rarer, lavish of personal pains in order to make his gifts really useful.

THE GATES AT KNEBWORTH HOUSE, SHOWING THE CHURCH.

The pleasure grounds on the west side of Knebworth House are formally laid out and adorned with stone balustrades and statues. The old gate-house was removed and rebuilt as one of the entrance lodges to the park. Lord Lytton, the novelist, showed great genius in the manner in which he improved and restored the beautiful house and estates inherited from his mother.

From a Photograph by H. N. King.

Much of this was known, but the letters show more. They show a simple gentleman extraordinarily tenacious in his attachments. They do not breathe the language of sentiment. His elder brother, it is said, "wrote beautifully expressed letters, but rarely put himself out for any one." The Duke's practice was the reverse. He wrote plainly, and put himself out enormously. The characteristic, indeed, of these letters is the trouble he took to please. The colour of a cloak to be bought for Lady Burghersh in Paris in 1817; the conveyance of "a large Bottle of Acid" sent "to pre-

serve you from Cold" with utmost care to Florence; injunctions to inform him when "the last Magazine" of the said acid is nearly exhausted; the provision of an invalid chair; the warming of passages; the arrangement of sleeping-rooms for children; the despatch of "my carriage with a fourgon for your luggage"—these are types of the chivalrous courtesy which Wellington used even to the end. On September 12th, 1852, he asks his correspondent to send "a line to Walmer Castle, Walmer, Deal"—mark the precision—telling him of the time of her arrival, and he adds, "I will be at Dover at the moment when you should reach that place." On September 13th there follows a second note about the carriage. On September 14th he felt unwell, and said to his valet, "Send for the Apothecary." The apothecary came, and was told "the Duke still intends to go to Dover," but dissuaded him, though he thought lightly of his illness, and in an hour the Duke was dead. It is, surely, a notable picture, that of the old hero so greatly courteous and determined to the last.

But his kindness to Lady Burghersh was constant. For her children he would do anything, and they bullied him. "Never mind," said Master Julian Fane, when rebuked by the gardener at Walmer, "let's go to the Duke; *he always allows everything, and gives you what you like directly.*" One day he "travels to the top" of her house in Harley Street to see her sick son George and write her details. "Every day" in 1845 he visits her dying father, Lord Mornington, reading him on one occasion the Queen's speech "which I had in my pocket," so that he was "mightily pleased" and "kissed" his visitor when he left. The widowed Lady Mornington was the object of his unwearied solicitude, and one day when he called he found that, being then eighty-seven, she had "fallen out of bed" a few nights before, wounding her head severely, so that when "she probed the wound with her own finger" she touched the bone. "She says," reports the Duke, "that after the fall it occurred to her that if such an accident had happened to me I should have gone to bed again after tying up the wound, and should have endeavoured to compose myself to sleep! and that she did the same! that she did sleep! and had her surgeon in the morning, who dressed the wound! that she is going on very well! and I must add, looks as well as ever!" The Duke is lavish of his marks of exclamation, and they are deserved, nor can we grudge him his self-complacent conclusion—"There is the advantage of a good example!"

It is a book which those who reverence Wellington will treasure. Its merits do not appear on a first hasty reading, for it is perfectly simple and unadorned, one might even say "homely," as an old fisherman at Walmer said of him he called "our Duke," but, when it is studied, there gradually emerges the figure of a noble gentleman, of one who, in spite of failings and limitations, ever tried to do his duty as he saw it, and where he gave his affections gave them without stint and without change. The lady who edits it deserves our thanks for giving us these happy glimpses into the private life of a great man, and she may be proud of a mother who won such a friend.

T. E. PAGE.

EDWARD BULWER, LORD LYTTON.

From an Oil-Painting by E. Gustave Girardot, never before reproduced.

This portrait, which is signed by the artist and dated 1877, is considered to be one of the best likenesses of the novelist in existence. It was painted after his death from the artist's recollection and from various photographs.

Specially Photographed for THE BOOKMAN *and reproduced by kind permission of the Dowager Countess of Lytton.*

SIDELIGHTS ON CHARLES LAMB.*

Charles Lamb remarks lightheartedly in one of his letters: "What should we do when booksellers break? We should rejoice." What, then, is left for us to do when booksellers write good books? Mr. Dobell has been an author as well as a bookseller for some years, but never before has he issued two volumes of such importance at the same time; bringing us down, so to speak, with both barrels, or certainly with one—Traherne for the spiritual and Lamb for the more material or amusable reader. There is no escape. With Thomas Traherne's sweet ecstasies and glowing metaphysics I have no concern here, except to remark that Lamb would probably have not read them "standing on one leg," and that the volume has a resemblance to the "Sidelights on Charles Lamb" in that both set forth certain interesting and valuable discoveries.

Chief of these discoveries in the Lamb book is the fact that Elia's immaterial legs were once confined in the stocks—possibly the very stocks that are now preserved on the edge of Hadley Green, for the indignity was suffered at Barnet. One says indignity, but at the same time there is a fittingness in the martyrdom. Lamb's character a month ago might be said to be as complete as any of his devotees could wish, and yet now that his own record of the penance has been disinterred by Mr. Dobell we know it to be completer. Just this was needed, this encounter of Elia with the Barnet Dogberry.

The "Confessions of H. F. V. H. Delamore, Esq." (from the *London Magazine* of April, 1821), in which the record of the event is written, is, I think, Mr. Dobell's crowning discovery concerning Lamb. The very interesting "Appeal from the Shades" I do not think to be Lamb's at all, although it is difficult to suggest another author for it. It seems to me just to lack the authentic stamp. Almost the true Lamb, but not quite. To take one very trifling point, would Lamb at any time have used the word I have italicised in the follow-

* "Sidelights on Charles Lamb." By Bertram Dobell. 5s. net. (Published by the author.)

THE MAUSOLEUM AT KNEBWORTH HOUSE, IN WHICH THE NOVELIST DESIRED TO BE BURIED.

Half-way down the hill, and neighboured by a dell, girded with trees, is an octagon building of the beautiful Grecian form, erected by the present owner—it is the mausoleum of the family. . . . It stands out alone, in the venerable landscape with its immemorial hills and trees—the prototype of the Thought of Death.—Knebworth in "The Student."

Specially Photographed for THE BOOKMAN *by kind permission of Lord Lytton.*

KNEBWORTH CHURCH.

"As is often the case with similar residences, the church stands in the park, at a bow-shot from the house, and formerly the walls of the outer court nearly reached the green sanctuary that surrounds the sacred edifice. The church itself, dedicated anciently to St. Mary, is worn and grey, in the simplest architecture of the ecclesiastical Gothic, and, standing on the brow of the hill, its single tower at a distance blends with the turrets of the house, so that the two seem one pile."—Knebworth in "The Student."

Specially Photographed for THE BOOKMAN *by kind permission of Lord Lytton.*

ing sentence, the speaker of which is a ghost: "Alas! a wreath of thin wood-smoke is a *thing* stronger than I"? Take the "Appeal" sentence by sentence, however, and it almost persuades; take it cumulatively and it lacks the spirit. The letter to Rickman in 1803 (twenty-three years before the appearance of the essay), which Mr. Dobell educes as evidence, refers, I fancy, to something entirely different. If the *London Magazine* reprinted the essay from a periodical of 1803, as Mr. Dobell suggests, why did it forego the advantage of his name? The other reprints were signed. And how was it that Lamb in only one essay anticipated his later style? Again, the essay did not appear in the *London Magazine* until several months after Lamb avowedly had ceased to be associated with it.

But whether Lamb wrote the "Appeal" or no, it is certainly in its right place in this volume as a "Sidelight" upon him; as also are the essays, "The Sorrows of an Ass" and "A Hint to Whist Players," which I think were by imitative pens. Not even for purposes of mystification would Lamb have described the Mrs. Battle of his creation as "the eloquent encomiast of whist," while in the other essay, the pun in italics (the author's own), "I am almost one of those Scotch asses that live upon a *brae!*" is not like Lamb. It is, however, extremely like Hood. The interesting extracts from "The Miscellany" and "Scraps of Criticisms" are, I think, rightly attributed by Mr. Dobell, with the exception possibly of the obituary notice of the dealer in snuff. Barry Cornwall's memoir of Lamb contains practical proof that the paragraph on Wilkes is the very Elia.

Mr. Dobell, I think, goes rather too far, without adding to the value of his book, by certain passages in his last chapter. The mere coincidence of an Eastern tale being dedicated "To Mary" was an insufficient reason for the paragraph linking "The Enchanted Mirror," a book published at Salisbury in 1799, even hypothetically with Lamb; and I think it probable that the explanation of Lamb's reference to "The Adventures of Telemachus" in the preface to "The Adventures of Ulysses" is that Godwin, the publisher of Lamb's books, wishing to partake in the popularity of Fénélon's romance, which then had a secure place in the English nursery, instructed Lamb to state that "The Adventures of Ulysses" was a sequel. Mr. Dobell suggests that Lamb wrote Tabart's edition of Telemachus also; but a comparison of the text of the two stories is no support of that theory.

Lastly I may quote a pleasant passage from the cover of a monthly part of Hone's "Every-Day Book," which Mr. Dobell has found:—

"J. M. is a wag. His 'Derivations' reminds the editor of an observation the other day by his witty friend, Mr. Lion. Being pressed to take some rhubarb pie, Mr. L. declined because it was physic; on reply that it was pleasant and innocent, he rejoined, 'So is a daisy, but I don't therefore like daisy pie.' 'Daisy pie! Who ever heard of daisy pies?' 'My authority is Shakespeare; he expressly mentions daisies pied!'"

Mr. Dobell conjectures Lamb to be Mr. Lion. I think there is no doubt. In the "Every-Day Book," in the summer of 1825, will be found a communication entitled "A Hot Letter," to Captain Lion at Brighton, describing the heat in London. That letter was written to Lamb by Hone at Lamb's house, Colebrook Cottage, Islington (thinly disguised under a fictitious name), which Lamb had lent him for a while.

I have only touched on certain portions of Mr. Dobell's interesting book. Other chapters contain the story of Lamb's connection with the *London Magazine;* impressions of Lamb by certain of his contemporaries, including Coleridge; poems on Lamb; and a very full account of Thomas Griffiths Wainewright, whom Lamb liked and admired in those his days of precious virtuosity before he took to crime. Why a criminal should not be a charming companion before he succumbs to temptation I do not see; but from Talfourd downwards it has been the custom to hold up the hands in pain and surprise at this particular intimacy. Wainewright did not forge till the middle eighteen-twenties; he did not poison till the thirties; and Lamb knew him in 1820-1822.

The least circumstance connected with Elia is of such interest to all his readers that Mr. Dobell's book should have a large public; and no editor or biographer of Lamb can afford to be without it.

E. V. LUCAS.

THE HOUSE AT TORQUAY IN WHICH THE NOVELIST DIED.

"He died at Torquay, January 18th, 1873, leaving special instructions in his will that he should be buried in the family mausoleum at Knebworth, that his epitaph should be written in the English language, and that the cost of his funeral should be restricted to that fitting for an English gentleman. . . . The final wishes of the poet-novelist were so far disregarded, that, in accordance with an universal desire, the great Abbey received all that was mortal of his remains."—Edward Lytton Bulwer, by William Bates.

Photo by J. C. Dinham, Torquay.

A NEW POET.*

"Men," said M. Aurelius Antoninus, "seek as retreats for themselves, houses in the country, sea-shores, and mountains; but . . . . nowhere does a man retire with more quietness and freedom from trouble than into his own soul, especially when he has within himself such thoughts that by looking into them he is immediately in perfect tranquillity." One cannot help recalling this famous passage while reading Mr. A. St. John Adcock's little

* "From a London Garden." By A. St. John Adcock. 2s. 6d. (David Nutt.)

but remarkable book of poems, for the "London Garden" from which he writes seems to be one of those retreats of the spirit which the great Emperor desired amid the tumult of Roman life.

Owing to his sincerity and restraint in expression, Mr. Adcock has attained a quiet originality in thought as well as in style, which becomes more apparent on a second reading. We discover that we are dealing, not with a miscellaneous collection of agreeably turned trifles, but with a book of verses that connect with one another. They appear to reflect the moods of a man of a reserved, meditative, and yet emotional nature, who has learned many painful lessons in life at the price of some ardour, but with no loss in generosity of soul. The intimate quality of the poems compels one to this sort of personal analysis. And although Mr. Adcock's most characteristic verses are concerned with those subdued and finer shades of feeling which the great masters have often passed over in order to treat of the grand commonplaces of life, yet he always writes with the clearness and grace of this simple "Threnos":—

"There is nothing so beautiful now
As it used to be,
Something has gone from the grass,
And the flower, and the tree,
Something, O thou who art gone!
That faded with thee,
And there's nothing so beautiful now
As it used to be.

. . . . . .

A glory has passed from the sky,
And a joy from earth;
There are tears in the music that once
Spake only of mirth;
I know there is death in the world
Under all that I see,
And there's nothing so beautiful now
As it used to be."

"Threnos" is not an example of his skill in the handling of metre. This is seen more fully in his use of many of those delicate and out-of-the-way forms of verse which, after having been admirably employed by our seventeenth century poets, and then neglected for nearly two hundred years, are now being gradually revived by some of the most original writers of the younger generation.

As a matter of fact, English poetry of the present day is not without some resemblance to that produced towards the middle of the seventeenth century, when the last of the mighty Elizabethans were disappearing. As the tall forest trees vanish, the underwood grows denser. What is Mr. Robert Bridges' real contribution to our literature? "The Shorter Poems." Mr. Stephen Phillips'? Such pieces as "A Woman with a Dead Soul." Mr. William Watson's? Some exquisite lyrics, such as "World Strangeness" and one or two brief elegies. Mr. Rudyard Kipling and Mr. John Davidson are likely to survive as the writers of a few striking ballads—"The Bolivar" and "The Ballad of a Nun," for example; and Mr. Henley's name will be attached to poems of the quality of "Out of the night that covers me"; while Mr. Yeats, Mr. Francis Thompson, Mrs. Meynell, and Mr. A. E. Housman will be remembered as the authors of several strangely beautiful verses. Out of all the works of these and other poets of our age there will be composed one volume of short poems of extraordinary variety, freshness, and musical delight, and in this volume, we feel sure, Mr. A. St. John Adcock's name will be found. E. W.

Novel Notes.

THE STAR DREAMER. By Agnes and Egerton Castle. 6s. (Archibald Constable.)

A new novel by the joint authors Agnes and Egerton Castle, has become something in the nature of a pleasurable anticipation. Few novelists of the present day have a more unerring instinct for charming incident, or a more delicate sense, behind the present inordinate demand for a sentimental outlook, of the saving gift of humour. "The Bath Comedy" is a recollection of laughter still, and how few books—though so many set out with that intention—really rouse amused appreciation. "The Star Dreamer" is among the more serious novels which have come from the two authors. The idea itself has both freshness and grace. It deals with a woman as the humanising influence of life—the power that personally creates to a certain extent all the minor graces of existence, that flings into the simple actualities of the daily round a charm and sweetness by which even the familiar trivialities take on a gracious and comfortable attractiveness. Two lonely philosophers live in the same house. One is all day in his laboratory making experiments in herbs and medicines; the other sits in a tower trying to discover new stars in the distant face of Heaven. Into these two absorbed but attenuated lives comes a woman—young, pretty, full of delicate perceptions, and the unconscious joy of life. She is the daughter of the alchemist, and the cousin of the star dreamer, and is herself widowed, after a singularly disastrous marriage. The book commences with her entrance into the laboratory of the neglected and half-dehumanised alchemist, and the cheerful practicality of her presence pours itself instantly into the disordered existences of the two solitary and unbalanced researchers after truth. Upon this groundwork of a woman as the warm and dainty element of life the story is built up. "The Star Dreamer" gradually finds a more moving light shining in his own dwelling than he ever perceived through his telescopes. A clever intrigue, however, is started to prevent their marriage, and the plot develops into one of some excitement. The end is as it should be, happy, the hero and heroine being left in the first tremulous ecstasy of a sharp escape from recent pain. Of the writing it is not necessary to speak. The same qualities of vivacity and ease that characterise "Young April" seem to give the book not only a singular freshness, but, in spite of its accomplished manner, something pleasantly young and whole-hearted. It reads as if done very easily, very naturally, and with an intense pleasure in the doing. As for Ellinor, the heroine, she is not only a fascinating influence, but a woman drawn with delightful exposures here and there of the inner vagaries of human nature. Her manner of falling in love could not have been a truer revelation of personality.

THE STEEPLE. By Reginald Turner. 6s. (Greening.)

The first two or three chapters of "The Steeple" are not especially promising: the story they lead up to comes upon you, accordingly, as something of a surprise. For it is a story of far more than ordinary merit, strongly imagined, and developed with considerable craftsmanship. The two principal characters are Frank Lester, at first an Oxford student, later a worldly-wise clergyman, and Ruth Wilford, the daughter of an Oxford warden. Lester is handsome and intellectual, and bent upon "getting on." He is self-confident, a brilliant preacher, and has a certain quality of personal magnetism that everybody finds irresistible. While he is still a curate, he writes a religious treatise called "The Steeple," which, because it expresses unorthodox opinions, he publishes anonymously, fearing it might retard his progress. The book is an immense success, but the clergy, as a whole, condemn it, and, to avert suspicion from himself, he does not hesitate to join in the condemnation. Dignity and honour come to him easily; but always he finds that his insincerity and lack of gentler qualities tell against him; he loses the regard of his people, loses even the love of his disillusioned wife, and she sets out to run away from him with his friend Lord Ingleden, but is saved from herself in time, and, to prevent scandal, Lester persuades her to return to him. The study of Lester is, in its way, masterly; and the characters of Ruth, of Ingleden, of the Warden, and of certain of the lesser persons of the novel are very ably and understandingly presented. Emphatically, this is a book to be read.

MATILDA'S MABEL. By A. Neil Lyons. 1s. 6d. and 1s. (Richards.)

"Matilda's Mabel" has this much in common with Mr. Lyons' former book, "Hookey"—it is a study in feminine development. But there is all the difference in the world between Mabel, the coquettish, flippant, comparatively lady-like young person of the Reliance Stores, Brixton, and the shrewd, practical, prematurely worldly-wise little manageress of the tobacco and toy shop. In a series of letters to her friend Matilda, Mabel relates the chief events of her daily life, describes her friends and acquaintance, and sets down with a racy frankness her most private opinions of them; tells of her adventures with Mr. Henri Potel and Edward at the boat-race, with Edward at Hampstead Heath on a Bank

Holiday, or at the Derby, with Mr. Appleby at a cricket match; gossips of things in general at the "Stores," of her flirtations, her love-affair, her betrothal and marriage, and her reflections on the honeymoon. Through the medium of these letters Mabel is made to reveal her own trivial personality with consummate skill. She is an absolutely living and human shop-girl, and her intimate self-revelations make one of the cleverest and most amusing books the season has brought us.

THE POET'S CHILD. By Emma Brooke. 6s. (Methuen.)

In "The Poet's Child" Miss Brooke has achieved a more artistic and finished piece of work than she has yet given to the public. The writing is polished, in places even a little artificial in its labour after fine expression, but its studied grace is on the whole justified. Skill and refinement emanate from it, and an unnatural plot is carried triumphantly through by sheer force of good workmanship. For in her choice of a plot Miss Brooke went rather far in fantastic sentimentalism. Some of the characters also are hardly adapted for ordinary human existence. The hero's mother, for instance, whose life became one impossible tissue of complex, incredible lies, has the fault of so many of Miss Brooke's conceptions of character. She possesses a good deal that is true to life, that is human, moving, genuine and even difficult portraiture. But the limits have not been kept; imagination has run riot, and through a kind of sentimental excess she ends at last in staginess, acting as if always before the footlights, and conscious of the gallery. The same fault attaches in some degree to nearly all the characters in the book. We venture to think that the very nature of his work would save a bailiff from speaking in the following complicated fashion: "It is to find and to pluck the rare flower of your own unique virtue upon whatever obscure, inaccessible height you may know it to be." The poet himself, however, is a delicate and subtle piece of analysis, and the whole book shows not only fine imaginative qualities, but an admirable mastery of development and material.

A PARSON'S LASS. By Godfrey Burchett. 6s. (Hutchinson.)

The success of Mr. Burchett's undeniably clever story certainly does not lie in any novelty of plot. A charming girl, a middle-aged soldier unhappily married, and an eligible young man with an unsuspected depth of passion; these are quantities whose possible permutations and combinations have been exhaustively worked out already. But the freshness and sincerity with which Mr. Burchett treats this familiar theme redeem it from the commonplace of everyday fiction. The breezy open-air life in the country vicarage is described with humour and vivacity, and forms an effective contrast to the sordid and snobbish household at Norwood. The book would be pleasanter, and no less true, if there were fewer unpleasant people in it. Mr. Burchett is inclined to overdo the contrast; the white and black patches are rather too symmetrical in arrangement, and the black is a little too prominent. But in spite of this, "A Parson's Lass," in workmanship and finish marks a distinct advance on Mr. Burchett's previous books, and he is to be congratulated on his decision to write alone. His work is quite strong enough to stand by itself, and we shall look with interest for Mr. Burchett's future books, now that he has shaken off the fetters of collaboration.

OVERDUE. By W. Clark Russell. 6s. (Chatto and Windus.)

There is a fine, breezy, open-air manner about Mr. Clark Russell's latest book. It smacks of the sea, and shows all the freshness and vigour of his former work. He is no Grub Street navigator, and the reader can be sure that he is getting the real thing. "Overdue" is a tale of a runaway marriage. The young wife, married we need scarcely say to a sea captain, follows her husband to sea, and we have the rare spectacle of a captain's wife in the rôle of a stowaway. Such a promising beginning is followed by plenty of incident. Mr. Russell is never dull, and his skill shows no sign of diminishing. Those who love to read of life at sea should not miss "Overdue."

RICHARD ROSNY. By Maxwell Gray. 6s. (Heinemann.)

This is a strong and ambitious story, but somewhat overcrowded with unnecessary characters. The central figure, Richard Rosny himself, in a moment of righteous anger strikes his drunken stepfather and unintentionally kills him. The jury return a verdict of "accidental death," and "Maxwell Gray" is faced by a very difficult problem: on the one hand the reader must not know till the end of the book that Richard was implicated, and on the other hand, at least one of the characters has to receive Richard's confession. The dilemma seems hopeless, because the interest of the book is partly gone if the reader knows what Richard had to confess, or else the effect which the confession produced is inexplicable. It cannot be said that this difficulty has been altogether solved. Apart from this the book is sound and sober work, though rather sombre in tone and needlessly long.

The Bookman's Table.

THIRTY YEARS IN AUSTRALIA. By Ada Cambridge. 7s. 6d. (Methuen.)

One of the most noticeable points about this entertaining volume is its happy-heartedness. There is a line by Jean Ingelow, which occurs again and again to us as we read the thirty years' chronicle—"It is a comely fashion to be glad." This gladness—the gladness which is not dependent upon success or luxury, or absence of anxiety, or any safety or worldly welfare—here adds comeliness to everything; to person, to surroundings, to life itself. "I knew nothing whatever of Australia when I rashly consented to marry a young man who had irrevocably bound himself to go and live there, and, moreover, to go within three months of the day on which the wild idea occurred to me," are the first words of the first chapter; and this freshness of outlook, combined with a genuine talent for narration and a bright nature, fill the chronicle with charm, gay and grave interest, and information on salient matters—salient as regards the wider worth of the book, and also as regards the pleasure of a varied public. It is a detailed story, telling of life from the day on which the writer "rashly consented" to throw in her lot with the young curate bound for his field of labour in the Bush, through the long journey by sailing boat from Plymouth to Melbourne, the welcome, the life, the eight homes, the adoption of the profession of a novelist. It was in 1870 that the young bride and bridegroom left home, and after seventy-seven days of unusually bad weather, they sighted land on the other side and received as first news the tidings that Dickens was dead. There have been many changes in Australia since those days, and some of these the writer speaks of in frank language; one of the most deplorable being "political corruption." The picture of the life, the many friends, the little daily things which hold big meanings, of the land, the people, the customs, is vivid and instructive; the tale is full of pleasant suggestiveness, and is entirely cheering. It is a long, intimate gossip about things seen with an observant eye, felt with a generous heart, and told with a fluent pen.

A FEW OF HAMILTON'S LETTERS. By Gertrude Atherton. 6s. (Harpers.)

Mrs. Atherton's admiration of Alexander Hamilton has already found expression in her novel, "The Conquerors." The present volume of letters is a simple selection from his correspondence, presented as throwing some further light upon a very remarkable and interesting personality. Given in their present form, however, without footnotes or explanatory paragraphs, we think the letters hardly fulfil the intention of their editor. The bulk of them are plain and in some cases slightly mannered epistles upon subjects with which the average reader will have a very indefinite acquaintance. It is true the accounts of the trial and death of André are written with so much clarity as well as dignity, that they render very little previous knowledge of the occasion necessary for a total comprehension. But the famous letter describing the great West Indian hurricane of 1772, upon which Mrs. Atherton sets some store, should have waited, we think, for inclusion in a larger and more comprehensive volume. In its present prominence, the almost humorous priggishness of the writer takes a disproportionate significance. Hamilton at this period—he was extremely young—had evidently a good deal of self-consciousness to get rid of. After a brief description of the hurricane, he breaks out into a long account of his own feelings and reflections—"upon the melancholy occasion." They begin, "Where now, oh, vile worm, is all thy boasted fortitude and resolution? What is become of thy arrogance

and self-sufficing? Why dost thou tremble and stand aghast? How humble,—how helpless,—how contemptible you now appear!" This continues for two pages and a half. Obviously at that time Hamilton had not yet learnt the great art of taking his own temperament easily. At the same time, for those who realise the important part Alexander Hamilton played in American history, these letters have a special interest in exhibiting the intellectual precocity of his character.

THE LAW OF LIKENESS. By David Bates. 9s. net (Longmans, Green and Co.)

Mr. Bates, in the "Law of Likeness," gives an account of his renunciation of the orthodox creed in which he was brought up, and his discovery of what he imagines is a new foundation of faith. This he generously gives to the world; and on page 255 we find the statement: "This . . . . which is to us the eternal law of the Spirit—our master law of likeness—I venture to prophesy to a world void of understanding of its sovereignty. For in our likeness of spirit to the Spirit of God, I discern the supreme fact of our being, and the whole law of our life." The world to whom Mr. Bates proclaims that we are made in the image of the Highest will agree with him that it is the supreme fact of our being, but may perhaps fail to recognise the novelty of the "prophecy." The truth is, Mr. Bates has mistaken his function. As a spiritual guide he will not be accepted; but as a descriptive writer he has no mean claims to consideration. The chapters of his book in which he relates his experience in West Africa are models of realistic writing.

POETS OF THE RENAISSANCE: SURREY, WYATT, SACKVILLE. 1st volume. Edited by Sidney Dark and Harry Roberts. Decorations by May Sandheim. 1s. 6d. net, cloth; 2s. net, leather. (Anthony Treherne and Co.)

A bird's-eye view is what this little series is designed to give—a bird's-eye view of the poetry which burst forth, as it were, in that golden period of song, the sixteenth century, after the almost silent century which had gone before; a century which, indeed, from the time of Chaucer, seemed to be holding its breath for the great melody to come. Of Surrey the editors have given us here eighteen poems, including some of his sonnets, and the particularly beautiful "The Means to Attain Happy Life," and "Complaint of the Absence of her Lover, being upon the Sea." Of Wyatt, we have over fifty poems, a most beautiful collection, and astonishingly full considering the size of the book. One line we venture to criticise. In "The Lover Showeth how he is Forsaken of such as he Sometime Enjoyed," the last lines here run—

"But since that I so kindly am servèd
I would fain know what she hath deservèd."

Whereas we know it as—

"But since that I unkindly so am servèd,
'How like you this?'—what hath she now deservèd?"

Of Thomas Sackville, a rather less-known poet of the same period, we have "The Induction to a Myrroure for Magistrates"; a poem less inspired in its effect, but possessing much beauty and character. This is the first volume, it seems, of a series of twelve booklets of Renaissance poetry, which will cover the years from Surrey to Herrick. The volumes, which measure only about four inches by five, are well-arranged and tastefully produced.

THE YOUNG AUTHORS' PAGE.

IMPORTANT NOTICE.

NEW REGULATIONS FOR THE YOUNG AUTHORS' PAGE.

In future all criticisms of MSS. will be posted direct to the authors as soon as possible after receipt. Two coupons cut from current numbers of "The Bookman" (see below), together with a stamped addressed envelope, must be enclosed with each MS.

All communications must be addressed to the

Editor of the Young Authors' Page,
"Bookman" Office,
27, Paternoster Row, London.

Terms for fuller opinions on MSS. may be had on application. Every endeavour will be made to return MSS., but should writers desire their MSS. returned, they must send stamped addressed envelopes or wrappers. When this rule is complied with we shall make every endeavour to return the MSS. But we undertake no responsibility whatever for their custody or safe return, and writers are earnestly requested to keep copies.

The New Books of the Month.

MARCH 15TH TO APRIL 15TH.

THEOLOGY AND PHILOSOPHY.

ADDERLEY, JAMES.—A New Earth, 3s. 6d. (Brown, Langham and Co.)

The Vicar of St. Mark's, Marylebone, who is of those who hope for peace and love and a reunion of Christians, here in a collection of sermons and lectures appeals to the better side of all men to help to set up a "new earth"—a redeemed humanity. The subjects spoken on are "Responsibility and Worldliness," "Conversion," "Extravagance: Can it be Right?" "The Church and the Working Class," and other kindred questions. The volume is a new one in Messrs. Brown, Langham and Co.'s "World's Pulpit" Series.

BARCLAY, REV. P., M.A.—Come, See the Place where the Lord Lay, 6d. ..... (A. H. Stockwell)

Comradeship and Character. By Various Preachers. 3s. 6d. net (James Robinson, Manchester)

In this series of sermons and addresses is put before young men a standard of life and conduct high in itself, but simple and simply stated. Fifteen preachers of experience and authority have here touched on the many sides of life, its demands, its joys, its strengths, its temptations; till a fine whole is produced. The volume is a sturdy guide to manliness and faith, without a trace of mawkishness.

Cross and the Dice Box, The. Sermons and Addresses to Working Men. By Various Writers. 3s. 6d. net (James Robinson, Manchester)

FLECKER, W. H., M.A., D.C.L.—The Student's Prayer-Book, with Notes, 2s. 6d. ..... (Methuen)

Jesus in the Cornfield. Sermons for Harvest and Flower Festivals. By Various Writers. 3s. 6d. net. (James Robinson, Manchester)

JOHN, HENRY.—The History of the English Bible, 3d. (A. H. Stockwell.)

A bird's-eye view of the many and varied vicissitudes and preservations of the English Bible. It is interesting in the extreme to learn in this succinct form of the different translations, printings, versions, prices, and other details, woven together with some picturesque details of the triumphs and dangers attending those who have taken part in the Bible's history.

KNIGHT, REV. J. NICHOLAS.—The Potter's House, 1s. net (A. H. Stockwell)

MEADE, MRS. L. T.—Stories from the Old, Old Bible. With Illustrations by T. H. Robinson. 7s. 6d. net ..... (Newnes)

Mrs. Meade has in this volume achieved an entirely new form of Bible teaching. She has taken sixteen important characters in the Old Testament, and has made each tell his or her story in the first person. Thus Abraham, Jacob, Joseph, Samuel, Saul, Daniel, Eve, Rebekah, Naomi, Esther, and others, tell of the great things which happen to them, of the evil times and the hopes and promises, of strife, of love, of courage. The language is well handled, the narratives are engrossing. Mrs. Meade was specially capable of doing such a piece of work, and she has accomplished it with dignity and judgment.

MOORHOUSE, RT. REV. JAMES, D.D.—Dangers of the Apostolic Age, 3s. net ..... (Macmillan)

PAGE, E. JUDSON.—The Passing of Protestantism, 1s. net (A. H. Stockwell)

PHILLIPS, REV. ALFRED.—What Baptists Stand For, 1s. 6d. net (A. H. Stockwell)

SPURGEON, C. H.—Twelve Sermons on Humility, 1s. (Passmore and Alabaster)

THOMAS, JAMES.—The First Christian Generation, 6s. (Sonnenschein)

Mr. Thomas's volume, whatever other merit it may possess, undeniably offers food for thought. His interest in his subject has been long-sustained, and has led him to an immense amount of quiet, unhurried research and inward debate. In giving this gathering together of records and traditions, he places before us a picture of the times closely following on the Crucifixion of Christ, which has more than a theological and religious interest. The main point, however, is that from many and difficult sources the author has gained, and here presents, an opinion as to the actual creed and organisation of the first Churches. The result is interesting.

COUPON.

YOUNG AUTHORS' PAGE.

MAY, 1903.

WADDELL, REV. P. HATELY, D.D.—Essays on Faith. (Blackwood.)

WILSON, BISHOP.—Sacra Privata. Edited, with an Introduction, by A. E. Burn, B.D. 2s. ..... (Methuen)

NEW EDITIONS.

BLOSIUS, LUDOVICUS, O.S.B. (Louis de Blois).—Comfort for the Faint-Hearted. Translated from the Latin by Bertrand A. Wilberforce. 2s. 6d. net ..... (Art and Book Co.)

BROOKS, PHILLIPS, RT. REV., D.D.—The Influence of Jesus, 6s. ..... (Macmillan)

A re-issue of the Bohlen lectures delivered in Philadelphia in 1879, in which the noted preacher on four occasions strove to impart a strong and fresh realisation, not of the doctrine of Christianity, but of the personal force of Christ upon man's character, upon his moral, his social, his emotional, and his intellectual life. The blending of intimate appeal with deep thought is strikingly effective, and stands the test of time.

BUNYAN, JOHN.—Grace Abounding. Edited by S. C. Freer, M.A. Library of Devotion. 2s. ..... (Methuen)

Maccabees: the First and Second Books. Edited by W. Fairweather, M.A. The Temple Bible. 1s. net ..... (Dent)

FICTION.

ACKWORTH, JOHN.—From Crooked Roots, 3s. 6d. (Horace Marshall)

BANGS, JOHN KENDRICK.—Mr. Munchausen: An Account of Some of his Recent Adventures. Illustrated. 5s. (Grant Richards)

BARMBY, B. H.—Rosslyn's Raid, 1s. 6d. and 2s. net (Duckworth)

Three good stories make up this volume of the Greenback Library: one of Scotland, one of Chaldea, one of Iceland. There is a strength, even a manliness, of style, in the writing; the interest is sustained, the incidents are full of life. The title-tale is concerned with a Border feud in the reign of Queen Elizabeth, and holds love and humour too.

BEARNE, MRS. CATHERINE.—The Cross of Pearls, 5s. (Elliot Stock)

BELL, R. S. WARREN.—J. O. Jones, and How he Earned his Living. Illustrated. 3s. 6d. ..... (A. and C. Black)

J. O. Jones, aged twenty-two, six feet high, strong and determined, but poor and without recognised qualifications, went as junior master to "one of the worst schools in England," where boys expelled from other schools set the standard of behaviour—until J. O. Jones came. The story, which is excellent above the average, strong in interest, and good in tone, tells of the new master's adventures, of the other masters, and chiefly, of the boys; tells how J. O. Jones gradually purified the school and proved himself an unusual disciplinarian; and how finally he became headmaster. The story has already run through the pages of the *Captain*, where it made many friends of all ages.

BENSON, E. F.—The Book of Months, 6s. ..... (Heinemann)

BLACK, WILLIAM.—With the Eyes of Youth, 5s. net (Sampson Low)

An interesting collection of fugitive writings by the dead novelist. "With the Eyes of Youth" is the last thing William Black wrote, and it comes as a pathetic rounding off of a tale of work which was full, both in quantity and in carefulness, honesty, and earnestness.

BLOUNDELLE-BURTON, JOHN.—A Branded Name, 6s. (Methuen)

CAFFYN, KATHLEEN ("Iota").—He for God Only, 6s. (Hurst and Blackett)

CASTLE, AGNES and EGERTON.—The Star Dreamer, 6s. (Constable)

CLAYTON, JOSEPH.—Grace Marlow, 6s. ..... (Brown, Langham)

CLEEVE, LUCAS.—The Indiscretion of Gladys, 6s. ...(John Long)

COMPTON, HERBERT.—The Palace of Spies, 6s. ..... (Treherne)

A good novel of the still unhackneyed period when England was divided into two parties over the treatment of Caroline of Brunswick by the Prince of Wales, her husband. Mr. Compton realises this period, and with admirable grace welds big affairs and little, and evolves a man from a sycophantic prig.

CULLUM, RIDGWELL.—The Devil's Keg, 6s. (Chapman and Hall)

DE LA PASTURE, MRS. HENRY.—Cornelius, 6s. (Smith, Elder)

DONOVAN, PERCY VINCENT.—A Heroine of Reality, 6s. (Greening)

DRUMMOND, HAMILTON.—On Behalf of the Firm. Illustrated. 6s. ..... (Ward, Lock)

EARLE, MARY TRACY.—The Man who Worked for Collister (Putnams)

FLANDRAU, CHARLES MACOMB.—Harvard Episodes (Putnams)

FLETCHER, J. S.—The Arcadians. With Illustrations. (John Long)

GALE, NORMAN.—Barty's Star, 2s. 6d. ..... Walter Scott

The idea in Mr. Norman Gale's latest volume is beautiful. Barty is a baby boy, Bartholomew, and in this small book we watch him grow from the days when speech was a new power in him, through all the materialising years, till he is a school boy, and another speech—to wit, slang—is a new power in him. The gradation makes winning writing, if pathetic. The early chapters show Barty with all the dignity of mystery about him, with the glamour on him of the world from which he has come. "When," says Mr. Gale, "children fix their eyes upon their elders in that manner, they are not marvelling at the information; they are wondering, I believe, why things on this earth are so different from the things on the earth from which they are, comparatively speaking, recent arrivals. Our atmosphere is hostile to their ancestral memories." "Barty's Star" is a child-book for grown-ups, which, in spite of touches of effeminacy, is the unaffected work of an artist.

GALLON, TOM.—The Lady of the Cameo, 6s. ..... (Hutchinson)

GERARD, DOROTHEA.—The Eternal Woman, 6s.... (Hutchinson)

GORDON, SAMUEL.—The Queen's Quandary, 6s. ..... (Sands)

G. R. A.—The Goldminer, 3s. 6d. ..... (Henry J. Drane)

GRIER, SYDNEY C.—The Advanced Guard, 6s. ..... (Blackwood)

GULL, C. RANGER.—His Grace's Grace, 6s. ..... (Greening)

GWYNNE, PAUL.—The Pagan at the Shrine, 6s. ..... (Constable)

A really picturesque tale of life in Southern Spain. Many of us can remember the vivid colouring, the warmth and light in this author's former book, "Marta"; here is the same enchantment of a land which glows, and a people who glow also, but who cannot be counted on at all times, any more than the land which shakes and rumbles every ten years or so. Of these earthquakes, metaphorical, if not literal, Mr. Gwynne fashions his story, using insight and humour and sympathy and understanding as his accessories.

HAMILTON, COSMO.—The Danger of Innocence, 6s. (Greening)

A farcical satire upon modern society, in which real names are gaily used, and real persons are introduced in slight disguise. The "flippancy" is too exuberant a burlesque to be cruel; it merely hits out in a rough and tumble fashion, and perhaps someone gets hurt a little; it does not pierce with a too deadly keenness.

HANDASYDE.—A Girl's Life in a Hunting Country, 3s. 6d. (John Lane)

HENNIKER, FLORENCE.—Contrasts, 6s. ..... (John Lane)

HODDER, WILLIAM REGINALD.—The Doubling of Joseph Brereton, 3s. 6d. ..... (Ward, Lock)

HUME, FERGUS.—The Jade Eye, 6s. ..... (John Long)

HYRST, H. W. G.—Chasma, 6s. ..... (Hutchinson)

The theme of this book is fresh, the treatment is able. The evolution of the young coster who has gropings after education, cultivation, and knowledge, is shown with skill, for "the usual" is avoided without any falseness or artificiality of style. The coster is an actual, realisable coster, with his family, his greengrocery, his "girl," all true to the life. His yearnings are never mawkish; indeed, we never name them "yearnings" as we read. Wilmington, the "toff" who helps the youth, is excellent, too, and his pupil's worship of him is sincerely felt and shown. "Chasma" is a full book, with some lurid lights thrown on various sides of society; it is also a book worth thought. The coster in his many phases, is a real man; he learns rather quickly, certainly; but then, it must be remembered that though so very ordinary in his surface self, he is an exception, he is a remarkably clever man. There are many things in Jim Blackwood, lounging and blaspheming on Hampstead Heath, to be preferred to the actions of Jim Blackwood, the Cambridge man, the man received in society. But, bad or good, he is forceful. The teaching of the story is, however, that "East is East, and West is West, and never the twain shall meet."

JOKAI, MAURUS.—Told by the Death's Head. Translated by S. E. Boggs. Illustrated. 6s. ..... (Grant Richards)

LACLAND, FELIX.—Annals of Hollyfont, 6s. ..... (Sonnenschein)

"LADY FRIVOL."—The Ice Maiden, 3s. 6d. ..... (Greening)

LAING, JANET.—The Wizard's Aunt, 4s. 6d. net ..... (Dent)

LAWSON, ELSWORTH.—From the Unvarying Star, 6s. (Macmillan)

LEIGHTON, MARIE.—In God's Good Time, 6s. (Grant Richards)

LOWIS, CECIL.—The Machinations of the Myo-ok, 6s. (Methuen)

LYMAN, OLIVE L.—The Trail of the Grand Seigneur. Illustrated. $1.50 ..... (New Amsterdam Book Co.)

MARY, JULES.—The Meudon Mystery, 6d. ..... (Treherne)

MATHERS, HELEN.—The New Lady Teazle, and Other Stories, 3s. 6d. ..... (Digby, Long)

MAXWELL GRAY (M. G. Tuttiett).—Richard Rosny, 6s. (Heinemann)

OLDER, MRS. FREMONT.—The Socialist and the Prince, 6s. (Funk and Wagnalls)

A story of San Francisco when working men were writhing under the hardships which followed the prosperity of the seventies; when Chinese labourers poured into the country; when capitalists and hungry men were foes. The daughter of Colonel Peyton, a millionaire, wins the love of a man from either side—Ruspoli, an Italian prince, and Paul Stryne, the leader of the Socialists. Without design the girl is swayed by both men, becomes engaged to both in turn, and works havoc with hearts and causes. The book is of the strong, dramatic order, concise in style, and well developed.

OPPENHEIM, E. PHILLIPS.—A Prince of Sinners. Illustrated. 6s. ..... (Ward, Lock)

PILKINGTON, LIONEL L.—Mallender's Mistake, 6s. ...(Chatto)

PRICHARD, K. and HESKETH.—Roving Hearts, 6s. (Smith, Elder)

PUGH, EDWIN.—The Stumbling-Block, 6s. ..... (Heinemann)

REYNOLDS, MRS. FRED.—The Man-With-the-Wooden-Face, 6s. (Hutchinson)

RICE, ALICE HEGAN.—Lovey Mary. Illustrated. 5s. (Hodder and Stoughton)

RICHARDSON, FRANK.—Semi-Society, 6s. ..... (Chatto)

SAWYER, WALTER LEON.—An Outland Journey ... (Putnams)

SILVER, R. NORMAN.—Warders of the Deep. Illustrated. 3s. 6d. (Ward, Lock)

A lively love-story, in which shipbuilding and submarine construction play an important part. Incidents and adventures follow closely upon one another, and large sums of money change hands. The book should be popular for holiday reading.

SIMPSON, VIOLET A.—The Bonnet Conspirators, 6s. (Smith, Elder)

SMEDLEY, CONSTANCE.—An April Princess, 6s. ..... (Cassell)

SOMERVILLE, E. Œ., and MARTIN ROSS.—All on the Irish Shore. Illustrated, 6s. ..... (Longmans)
SPURRELL. H. GEO. F.—Out of the Past, 6s. ..... (Greening)
STOCKTON, FRANK R.—John Gayther's Garden, and the Stories Told Therein. Illustrated. 6s. ..... (Cassell)

John Gayther is an old gardener, with a life full of experiences, a head full of memories, a knack of drawing out these memories as a careful sempstress unwinds a reel, and tender and sympathetic employers who not only listen to him, but are tempted to recall their own experiences, and even draw forth those of their neighbours, and add them to the collection. Even Pomona drops in at the garden with her husband, and explains that though she does not wish to "go into fiction" again, she and Jonas have written a story, and Jonas proceeds to read it. The stories are amusing, and well varied. They hold too the interest claimed by all work of an old favourite.

STRINGER, ARTHUR J.—The Loom of Destiny ..... (Putnams)
TAUNTON, WINEFRIDE TRAFFORD.—Silent Dominion, 6s. (Methuen)

A story which is exciting without being sensationally written. "The Silent Dominion" has to do with occult powers of the East; and it is by its calm and sane manner of telling that its impression is made on the reader. The tale is evolved in an atmosphere of politeness, and outside matter-of-factness, more especially at the beginning, which sets it far above the average "mystery" novel, which makes it bid for popularity by stiltedly-recounted horrors and artificially described scenes. Miss Taunton writes with facility, and gives care to her characterisation.

THORN, MIRIAM.—The Fall of a Man, 1s. net. (A. H. Stockwell)
TREETON, ERNEST A.—The Saving of Christian Sergison, 6s. (Hodder and Stoughton)
TREMAYNE, HAROLD.—Two Women, 6s. .....(Henry J. Drane)

A fervid story of love and jealousy, sport, and domestic trials. Mr. Tremayne can depict a good run to hounds, and if his teaching in the case of love under difficulties is dangerous to the multitude, at least he puts it convincingly before his readers.

TRUSCOTT, L. PARRY.—As a Tree Falls, 1s. 6d. and 2s. (Fisher Unwin)

Mr. Fisher Unwin revives his once popular "Pseudonym Library" with a somewhat notable story by L. Parry Truscott. The main characters of this story are a general servant, Rhoda, a baker's assistant, Isaac, and a grocer's assistant, Arthur; and with the trio he presents a strong, arresting picture of life. Rhoda is a bright, uncultivated girl, such as, to all seeming, may be met by the score, who, after walking out alternately with Isaac and Arthur, is proposed to by Isaac, after much self-searching and in a moment of incaution. Isaac, it must be known, has ambitions, tastes above his line in life, and a desire to save money that his future may be bettered. There are touches of comedy in the tale, and a sure working towards tragedy; but one of its chief merits lies in its truth and faithfulness in the pourtrayal of life in the class with which it deals. There is no strain, no unnaturalness; and the revelation of the possibilities in the nature of Rhoda, as in that of Isaac, is as unforced as it is striking and relentless.

WATHEN-BARTLETT, VANDA.—The Gap in the Garden, 6s. (John Lane)
WILSON-BARRETT, ALFRED.—The French Master, 3s. 6d. (Ward, Lock)

A well-sustained story of the "thrilling" order. Lawrence Ensor, on the night of his inheriting a thousand a year, comes unexpectedly upon what seems to be an ugly murder which has just taken place in a brougham in a dense fog in London. Before anything can be done, Ensor is flung back and the brougham drives off rapidly into the fog. The after history of the persons concerned is exciting, and happy in its ending.

WISHAW, FRED.—Near the Tsar, near Death, 6s. ..... (Chatto)

NEW EDITIONS.

ADAMS, MRS. LEITH.—Colour-Sergeant, No. 1 Company, 6d. (Jarrold)
AINSWORTH, WILLIAM HARRISON.—Spendthrift. Windsor Edition. 2s. 6d. net ..... (Gibbings)

This volume completes what may unhesitatingly be called a good, useful, handy edition. Harrison Ainsworth, when all is said and done, is a writer to be read for vivid, impressive pictures of great and stirring times in history. The man or boy who has not read "Old St. Paul's," for instance, has not only a genuine pleasure before him, but has a gap in his list of fiction which cannot be filled by another writer. Messrs. Gibbings have earned thanks for this capital and inexpensive reprint of unhackneyed narratives.

BLACKMORE, R. D.—Mary Anerley, 6d. ..... (Sampson Low)
BOOTHBY, GUY.—Long Live the King, 6d. ..... (Ward, Lock)
CAINE, HALL.—The Manxman ..... (Heinemann)
COOPER, E. H.—Mr. Blake, of Newmarket, 6d. (Everett and Co.)
CRAIG, J. DUNCAN, M.A., D.D.—Lady Wilmerding of Maison Rouge, 3s. 6d. ..... (Elliot Stock)
CRAIK, MRS.—Agatha's Husband. Illustrated. Lily Series. 1s. 6d. (Ward, Lock)
CROCKETT, S. R.—The Stickit Minister, 6d. ..... (Fisher Unwin)
DICKENS, CHARLES.—Great Expectations. A Tale of Two Cities. 2 Vols. Biographical Edition. 3s. 6d. each (Chapman and Hall)
DICKENS, CHARLES.—The Pickwick Papers. Sketches by Boz. Oliver Twist. 3 Vols. The Fireside Edition. 2s. net each. (Chapman and Hall)

Truly a marvel of cheapness. The complete works of Dickens in twenty-two volumes, in large type, neat and tasteful binding, and with nearly seven hundred of the old, familiar illustrations. To Dickens' own words, "I am very loath . . . to leave any gap at Christmas firesides which I ought to fill," this is a full answer.

ELIOT, GEORGE.—The Mill on the Floss. World's Classic. 1s. net ..... (Grant Richards)
GERARD, MORICE.—For England, 6d. ..... (Ward, Lock)
GRIER, SYDNEY C.—His Excellency's English Governess, 6d. (Blackwood)
HAWTHORNE, NATHANIEL.—A Wonder-Book for Girls and Boys. Illustrated. Youth's Library. 1s. 6d. (Ward, Lock)
HERMAN, HENRY.—Lady Turpin, 6d. ..... (Ward, Lock)
HUGHES, THOMAS.—Tom Brown's School Days. Illustrated. Temple Classics for Young People, 1s. 6d. net ..... (Dent)
HUGHES, THOMAS.—Tom Brown's School Days, 6d. (Ward, Lock)
KINGSLEY, CHARLES.—Water Babies. The Heroes. 1 Vol. Vol. XIX. (last Vol.) of Life and Works. £9 19s. 6d. the set ..... (Macmillan)
KINGSLEY, CHARLES.—The Water-Babies. Illustrated by Linley Sambourne, 2s. net ..... (Macmillan)
LEVER, CHARLES.—Charles O'Malley. New Century Library. India Paper, 2s. net ..... (Nelson)
MANN, MARY E.—The Parish of Hilby, 6s. ..... (Methuen)
MATHERS, HELEN.—The Sin of Hagar, 6d. ..... (John Long)
MEADE, L. T.—A Ring of Rubies. Lily Series. 1s. 6d. (Ward, Lock)
SUTCLIFFE, HALLIWELL.—Ricroft of Withens, 6d. (Fisher Unwin)
THACKERAY, W. M.—The Yellowplush Papers, etc. Edited by Walter Jerrold. Illustrations by C. E. Brock. Authorised Edition. 3s. 6d. net ..... (Dent)
WHYTE MELVILLE, G. J.—Holmby House, 6d. ... (Ward, Lock)

POETRY, MUSIC, AND THE DRAMA.

ADAMS, W. A., M.A.—The Lonely Way, 3s. 6d.... (Fisher Unwin)
AUTHOR OF "TIMES AND DAYS."—Hither and Thither. Songs and Verses, 5s. ..... (Longmans)
C. J. B. and P. S. W.—Horace on the Links, 2s. 6d. (Sonnenschein)

A ridiculous book, conducive to wholesome amusement in those who follow, or even practice, the game of golf. The authors play upon the Odes of Horace with English words, illustrating and elucidating them with notes from the writings of a more modern Horace—Mr. Horace Hutchinson—who, "by precept and example," so the dedication runs, "has done so much to make English golf what it is."

CROSBY, ERNEST.—Swords and Plowshares, 6s. net (Grant Richards)
DICKENS, CHARLES.—Poems and Verses. Collected and Edited by F. G. Kitton. 3s. 6d. net ... (Chapman and Hall)

An interesting collection of Dickens' work in his less familiar form. The volume begins with "The Village Coquettes," a comic opera written in conjunction with John Hullah, then a young composer. The effort was accepted by Braham, lessee of the St. James's Theatre, and had a short but appreciated run. Dickens himself was, it seems, in after years "sincerely repentant" over this dramatic effort. Political squibs, prologues, and songs are included in this volume, which, though of no great literary merit, is of real interest to Dickens lovers.

INGHAM, JOHN HALL.—Pompeii of the West, and Other Poems, 6s. net ..... (Lippincott)
JOHNS, EDWARD.—Legends of England and Wales in Humorous Verse, 1s. ..... (Hurst and Blackett)
LOVEMAN, ROBERT.—The Gates of Silence. With Interludes of Song ..... (Putnams)
McKIE, THOMAS.—Lyrics and Sonnets. 2nd Series. 2s. (David Douglas)
NOGUCHI, YONE.—From the Eastern Sea, 5s. net (Unicorn Press)
NOTT, VERNON.—The Ballad of the Soul's Desire, 2s. 6d. net (Greening)
SEDGWICK, JANE MINOT.—Love Songs from the Greek. Lovers' Library Edition. 1s. 6d. and 2s. net ...(John Lane)
"SIR FORGANWG."—Welsh Legends, 1s. net (A. H. Stockwell)
STRINGER, ARTHUR.—Hephaestus, 3s. 6d. net (Grant Richards)
Tit-Bits' Children's Songs. Words and Music. 1d. ..... (Newnes)
TRAHERNE, THOMAS, B.D.—Poetical Works. Edited by Bertram Dobell. With Memoir. 7s. 6d. net ..... (Dobell)
TREVELYAN, R. C.—Cecilia Gonzaga, 2s. 6d. net ... (Longmans)
ZANGWILL, ISRAEL.—Blind Children, 5s. net ..... (Heinemann)

NEW EDITIONS.

BUTLER, SAMUEL.—Hudibras, 3s. net ..... (Greening)

A pleasing reprint in handy form of Butler's satire, with some of Hogarth's illustrations included. Mr. T. W. H. Crosland writes a short introductory note, anent satirists of the bludgeon and of the rapier. He seems, we fear, a little annoyed about something.

Byron, the Works of Lord.—Vol. VI. Poetry. Edited by Ernest Hartley Coleridge, M.A. 6s. ..... (John Murray)

HISTORY, BIOGRAPHY, AND TRAVEL.

ABRUZZI, LUIGI AMEDEO OF SAVOY, DUKE OF THE.—On the *Polar Star* in the Arctic Sea. Translated by William Le Queux. Illustrated. 2 Vols. 42s. net. (Hutchinson)
ATHERTON, GERTRUDE.—A Few of Hamilton's Letters. With Portraits. 6s. net ..... (Macmillan)
BOGER, ALNOD J.—The Story of General Bacon. With Portraits. 6s. ..... (Methuen)
Burghersh, Correspondence of Lady, with the Duke of Wellington. Edited by her Daughter, Lady Rose Weigall. With Portraits. 7s. 6d. net ..... (John Murray)
BURNLEY, JAMES.—Millionaires and Kings of Enterprise. With Portraits and Illustrations. 2s. net ..... (Roy and Co.)

BUTLER, ELIZABETH.—Letters from the Holy Land. Illustrated in Colour. 7s. 6d. net ..... (A. and C. Black)

"CAMBRIDGE GRADUATE, A."—Is it Shakespeare? With Facsimiles. 12s. net ..... (John Murray)

COWPER, WILLIAM MACQUARIE.—Autobiography and Reminiscences ..... (Angus and Robertson, Sydney)

CRESSWELL, BEATRIX F.—The Ancient and Loyal City of Exeter. Illustrated. Homeland Handbook. 6d. net (24, Bride Lane, Fleet Street)

DIXON, W. WILLMOTT ("Thormanby").—Dainty Dames of Society. Illustrated. Vol. 2. 2s. net (A. and C. Black)

DOBELL, BERTRAM.—Sidelights on Charles Lamb, 5s. net (Bertram Dobell)

FEARENSIDE, C. S., M.A.—The Tutorial History of England, 4s. 6d. ..... (Univ. Tutorial Press)

GERRARE, WIRT.—Greater Russia. With Map and Illustrations. 18s. net ..... (Heinemann)

GRONAN, DR. GEORG.—Leonardo da Vinci, 2s. and 2s. 6d. net (Duckworth)

GROSER, WILLIAM H., B.Sc.—A Hundred Years' Work for the Children, 2s. 6d. ..... (Sunday School Union)

Gives a thorough, detailed, and interesting review of Sunday-school work from its "day of small things" to the present. That this work has been many-sided, strenuous, and unflagging, is here unquestionably proved; and no one interested in the subject should fail to read the history of it.

HALID, HALIL, M.A., M.R.A.S.—The Diary of a Turk. Illustrated. 5s. ..... (A. and C. Black)

HANOTAUX, GABRIEL.—Contemporary Finance. Translated by John Charles Tarver. With Portraits. Vol. I. (1870-1873). 15s. net ..... (Constable)

HASSALL, ARTHUR, M.A.—Mazarin, 2s. 6d. ..... (Macmillan)

HAWTREY, FLORENCE MOLESWORTH.—The History of the Hawtrey Family. With Portraits. 2 Vols. 21s. net (George Allen)

KITTON, F. G.—Dickens and his Illustrators. Dickens Fellowship Publications. No. 2. 2d. (8, Whitefriars Street, London)

LE NOTRE, G.—The House of the Combrays. Introduction by Victorien Sardou. 6s. ..... (Harpers)

MITTON, G. E.—Kensington. The Fascination of London Series. Edited by Sir Walter Besant. 1s. 6d. net (A. and C. Black)

MOELLER, LIEUTENANT B.—Two Years at the Front with the Mounted Infantry. With a Memoir by Lieut.-Colonel L. R. C. Boyle, H.A.C. Illustrated. 6s. ... (Grant Richards)

MORRIS, WILLIAM O'CONNOR.—Memoirs of Gerald O'Connor, 7s. 6d. net ..... (Digby, Long)

MOSS, FLETCHER.—Pilgrimages to Old Homes. Illustrated. (The Old Parsonage, Didsbury)

OMOND, G. W. T.—The Boers in Europe, 3s. 6d. (A.and C. Black)

A sidelight wisely thrown on some of the South African matters which have come up for notice since the conclusion of the Boer War.

PATON, FRANK H. L., B.D.—Lomai of Lenakel. A Hero of the New Hebrides. 6s. ..... (Hodder and Stoughton)

PEARS, EDWIN, LL.B.—The Destruction of the Greek Empire and the Story of the Capture of Constantinople by the Turks. Maps and Illustrations. 18s. net ... (Longmans)

RAE, HUGH ROSE.—John Wycliffe, 1s. net ... (A. H. Stockwell)

The first of what should prove a very informing little series of biographies of British Free Church heroes. The author has evidently read and searched widely into the facts of Wycliffe's life and works, with the result that he has produced an interesting volume on a subject which, if wrongly treated, might have been dry as dust, and impressed us with the fact that while his writing is concise, much solid knowledge lies at the back of it.

ROSENBERG, ADOLF.—Leonardo da Vinci. Translated by J. Lohse. Illustrated. 4s. net ..... H. Grevel and Co.

The writer of this clearly written, succinct, yet detailed monograph of Leonardo da Vinci regrets throughout by word and by suggestion the scientific tendencies of the artist, which he blames, or to which he attributes the failure of Leonardo to finish any painting which he undertook. The unfinished works are, in truth, pathetic and tantalising monuments of incompleteness; but the scientific nature of their creator must receive some due recognition for the wide knowledge revealed in, and the greatness and dignity achieved by, the masterly management of light and lustre, of line and spiral. Also, too, year by year, we are learning the fuller value of those quiet days of scientific research; and the personality of the man himself becomes clearer and stronger. As an artist, however, Herr Rosenberg's regrets can be appreciated; as a biographer, too, he must have found Leonardo's many-sidedness and unfinished works somewhat a cause of distraction and despair. All the more must we give praise for this sympathetic, intelligent monograph, which is clear and interesting, well translated, well produced, and carefully illustrated by a hundred and twenty-eight reproductions of paintings and studies.

Scottish Portraits. Portfolio II. Edited by James L. Caw. (T. C. and E. C. Jack)

SECCOMBE, THOMAS, and J. W. ALLEN.—The Age of Shakespeare (1579-1631). 2 Vols. Introduction by Professor Hales. 3s. 6d. each ..... (Bell)

SIDNEY, F. E., F.S.A.—Anglican Innocents in Spain, 7s. 6d. net (Simpkin, Marshall and Co.)

STREET, EUGENE E., F.S.A.—A Philosopher in Portugal, 5s. net ..... (Fisher Unwin)

STREETER, A.—Botticelli. With Illustrations. Great Masters Series. 5s. net ..... (Bell and Sons)

TAYLOR, MAJOR NEVILLE.—Ibex Shooting on the Himalayas. With Illustrations. 6s. net ..... (Sampson Low)

A book for the uninitiated in ibex-shooting, giving the preliminaries necessary for an expedition, was needed. Major Taylor does the right thing in taking entire ignorance on the subject for granted; it is the only way in which to give real help in such a case. But besides being useful, this book is entertaining, and reveals many pleasing traits in shikaris.

THRASHER, MAX BENNETT.—Tuskegee: Its Story and Its Work. Introduction by Booker T. Washington. (Putnams)

All who are interested in the lifting up and improving of the coloured races should not only read, but study, this small book on the methods and results of Tuskegee Normal and Industrial Institute for coloured students, which was opened in 1881 as a comparatively small school, for which Mr. Booker T. Washington was engaged as teacher, and has now spread and enlarged itself till it is a power for good, a far-reaching influence. The sound religion, and the many useful trades taught, the gradual ennobling of character, and raising of ideals, seems to be proving itself the right solution of the great problem of the coloured race. Mr. Thrasher, by opportunity, thought, and experience, is well fitted to tell the tale of Tuskegee.

WARREN, T. HERBERT, M.A.—Christian Victor. The Story of a Young Soldier. With Portraits, Illustrations, and Maps. 12s. net ..... (John Murray)

WESTCOTT, ARTHUR.—Life and Letters of Brooke Foss Westcott, D.D., D.C.L. Illustrated. 2 vols. 17s. net (Macmillan)

WHIGHAM, H. J.—The Persian Problem. Maps and Illustrations. 12s. 6d. ..... (Isbister)

WYON, REGINALD, and GERALD PRANCE.—The Land of the Black Mountains. Illustrated. 6s. ..... (Methuen)

LAW, PHILOLOGY, SCIENCE, ART, SCHOOL, AND TECHNICAL BOOKS.

BROUGH, J., LL.D.—The Study of Mental Science, 2s. net (Longmans)

DAVID, M. S., B.A.—Beginner's Algebra. With Diagrams. 2s. 6d. (A. and C. Black)

Europe: Descriptive Geography from Original Sources. Selected by F. D. Herbertson, B.A., and A. J. Herbertson, M.A. 2s. 6d. ..... (A. and C. Black)

FUNK, T. K., D.D., LL.D.—The Next Step in Evolution, 50 cents net ..... (Funk and Wagnalls)

HOEVAR, DR. FRANZ.—Solid Geometry. Translated and Adapted by C. Godfrey, M.A., and E. A. Price, B.A. 1s. 6d. ..... (A. and C. Black)

"LEGISLATOR."—The Coming Reaction, 7s. 6d....(John Milne)

In a temperate manner, and with lucidity and frankness, "Legislator" surveys and criticises "the vices of our economic system." In four chapters he deals with the wage-fund theory and trades-unions, with the theory of population, with the theory of value, and with the problem of Free Trade. There are arguments here worth consideration; and even for those who do not agree with the writer politically, there are many comments and remarks which might with advantage be acted upon and given serious thought—even by the "working-man."

LYDE, LIONEL W., M.A.—A Short Commercial Geography, 3s. (A. and C. Black)

MARR, J. E., M.A., F.R.S.—Agricultural Geology, 6s. (Methuen)

An hour's reading of this book will prove, even to the uninitiated, the importance of geological knowledge to the agriculturist. And geology having been included among subjects required of candidates for the agricultural diploma, Mr. Marr has written and arranged these chapters primarily for the student. To all, however, this clear exposition will serve as a reliable and useful handbook, and the very numerous illustrations, especially those showing strata and faults, are an education in themselves.

Nation's Need, The. Chapters on Education. Edited by Spenser Wilkinson, 6s. ..... (Constable)

PATTEN, SIMON N.—Heredity and Social Progress, 5s. net. (Macmillan)

ROBINSON, E. KAY.—My Nature Notebook, 2s. 6d. ... (Isbister)

A new volume of nature observations from Mr. Kay Robinson is a genuine delight to all nature lovers and naturalists, young and old. This "Notebook" is a record, week by week, of the nature-happenings observed by the author in 1902, among birds, trees, flowers, and insects, and anything else that was connected with these. The plan of daily or weekly jottings of the habits or unusual doings of nature round about us is a valuable one, more valuable than would at first seem possible. This little book gives examples of how the humblest nature-student, even in uncongenial surroundings, may observe things worth knowing; and some blank pages are bound in with the notes to encourage and assist the observer by giving place for his own jottings. It is welcome news to us that a pair of golden orioles have sought and found refuge in Cornwall, where they have bred for two seasons. The rarity of this bird, and its almost inevitable and wanton destruction when seen, gives this news exceptional interest.

SYME, DAVID.—The Soul: A Study and an Argument, 4s. 6d. net (Macmillan)

WARD, LESTER F.—Pure Sociology, 17s. net ..... (Macmillan)

MISCELLANEOUS.

"AN OLD POTTER."—When I Was a Child, 6s. ..... (Methuen)

BEARD, LINA, and ADELIA B.—What a Girl Can Make and Do. 6s. net ..... (Newnes)

Blackie's Standard Shilling Dictionary, 1s. ..... (Blackie)

BOOTH, CHARLES.—Life and Labour of the People of London. Third Series: Religious Influences, 5s. net. .....(Macmillan)

BROOKS, RT. REV. PHILLIPS, D.D.—Lectures on Preaching, 6s. ..... (Macmillan)

BUCKROSE, J. E.—The Art of Living, 5s. net
The *Gentlewoman* Offices

The authoress of this new form of "Etiquette Book" says that in it social problems are solved in a novel story—a new idea. If the matter is, after all, the old, old rules of good manners over again, it is certainly presented in a fresh and attractive style. The old fundamental laws of behaviour are treated in chapters on, for instance, "The Art of Knowing Our Place," "The Art of Making Friends," "The Art of Dressing," "The Art of Educating Girls," and so forth. And the pleasant lady who talks is just one who lives in her own home, with husband, children, servants, and friends of various classes, and meets her difficulties, thinks her thoughts, and learns her lessons, as to the making smooth and lovely the rough path of everyday life. If she had done nothing more than recall John Wesley's saying—that all generous souls would count the absent as the dead in their defencelessness—we should be grateful to her. The volume itself is a pretty production in white and blue, tied with blue ribons; it would make a dainty gift.

CHURCHILL, WINSTON SPENCER, M.P.—Mr. Brodrick's Army, 1s. ..... (Arthur L. Humphreys)

CORBIN, JOHN.—A New Portrait of Shakespeare, 5s. net
(John Lane.)

Critical Essays and Literary Fragments. An English Garner. Edited by J. Churton Collins. 4s. net ..... (Constable)

"CYNICAL CITIZEN, A" (A. Leonard Summers).—London's Humorous Side, 1s. net ..... 37, Disraeli Road, Putney

EVANS, REV. H. M. M., B.A.—Why I Left St. Michael's, 1s. net. (Sands)

FIELDING, HUGH.—The A B C of Cricket, 1s. .....(Chatto)

GILBERTSON, LAURENCE, F.J.I.—The Pocket Guide to the Education Act, 1s. net ..... (H. J. Osborn)

Golden Rules for Human Life. Collected by Henry John. 3d.
(A. H. Stockwell)

Librarian of Congress, Report of the, 1902.
(Government Printing Office, Washington)

Maeterlinck, Thoughts from.—Chosen and Arranged by E. S. S., 3s. 6d. net. ..... (George Allen)

MEW, JAMES.—Traditional Aspects of Hell (Ancient and Modern). Illustrations from Original Sources. 6s. ... (Sonnenschein)

MORRIS, WILLIAM.—Communism: A Lecture, 1d.
(The Fabian Society, 3, Clement's Inn, Strand)

NEATBY, W. BLAIR, M.A.—The Programme of the Jesuits, 3s. 6d. (Hodder and Stoughton)

NEWNHAM-DAVIS, LIEUT.-COL., and ALGERNON BASTARD.—The Gourmet's Guide to Europe, 3s. 6d.
(Grant Richards)

A capital guide for any traveller who arrives in an European town or city, knowing nothing from experience of its capacities for feeding him. The "guide" will, no doubt, be kept up to date, for, as one of its authors says, "Paris" alone "is strewn with the wrecks of restaurants," and what is good to-day may be unspeakable to-morrow. The information is full, and is given in a readable style.

ROBERTS, HARRY.—The Tramp's Handbook, 3s. net and 4s. net (John Lane)

Though but few of us may have inclination or opportunity for leading a tramp's life always, there is sufficient of the vagabond in most of us—certainly in more of us than might be readily guessed by an observer in our cities—to ensure this book a hearty greeting from a large reading public. It is a book for all who care to wander, whether it be on foot or on wheels. The joys of the tramp's life are dilated on and justified; and, also, the most practical of advice is given as to eating, cooking, sleeping, observing, fraternising, and getting along generally. Also, again, the author recounts the trades by which a man of the true gipsy nature may escape from routine and live his own life free. These are good suggestions, and we do not smile at them, except in hope.

OPPER, F.—John, Jonathan, and Mr. Opper, 2s. net
(Grant Richards)

Post Cards. For Home and Abroad. 6d. and 1s. Pkt.
(Raphael Tuck and Sons)

We must strain a point to say a few words in genuine praise of these beautiful examples of illustration by Messrs. Raphael Tuck and Sons. Many of them deal with literary subjects, such as the charmingly coloured and, one may say, historically valuable set of "Dickens' Land" cards, representing both places of Dickens interest, and scenes from the novels. "The Continental," too, is a most delicately reproduced set of photogravures from pictures, while the "Rough Sea," with its tempestuous views of famous spots under stormy conditions; the "Illustrated Songs," giving thoroughly artistic pictures from famous songs; "The Art," with memorable views of Killarney, in monotone; and "The View," with its six effective pictures of midnight London; to speak of a few among many, are each and all amazing examples of what care and intelligence may produce at a really nominal price. It is not hard to divine that at the back of all this cheap production of good material there are artists and men of culture sincerely interested in the work and careful for the results.

Ramayana: Rama and the Monkeys. Adapted for Children by Gertrude Hodgson. Illustrated. Temple Classics for Young People. 1s. 6d. net ..... (Dent)

Sporting Annual, The, 1903.—Edited by Arthur Binstead and Gerald Fitzgibbon, 2s. 6d. net ..... (Treherne)

STOCKWELL, ARTHUR H.—Should I Go to the Theatre? 9d. net
(A. H. Stockwell)

TWINING, LOUISA.—Thoughts on Some Social Questions, 1s. 6d. (Elliot, Stock)

WEIR, HARRISON, F.R.H.S.—Our Poultry. Illustrated. Pt. 12. 7d. net ..... (Hutchinson)

Where is Christian Effort Most Needed? A Symposium. 9d. net
(A. H. Stockwell)

BOOKS WANTED.

L. G., c/o MUSPRATT HALL, "MERLEWOOD," CONWAY ROAD, COLWYN BAY.

The Bookman, July, 1900 (George Macdonald Number).
The Bookman, Vol. 18.
Hamlet: A Study, with Text of Folio of 1623, by Geo Macdonald.

100,000 Books for Sale & Wanted.

Books Wanted.

All First Editions, Original Bindings, unless otherwise stated.

EDWARD BAKER'S

GREAT BOOKSHOP,

14 and 16, John Bright Street,

BIRMINGHAM.

Absurdities in Prose and Verse, 1827, 4s. offered
Ackerman's Upholsterers' and Cabinet maker's Repository, coloured plates, 30s. offered
Actors by Daylight, 1838-9, 55 Nos., 21s. offered
Actors by Gaslight, 1838, 37 Nos., 21s. offered
A Day's Ride, second edition, 2 vols., 1863, 4s. offered
Addison (J.), Damascus and Palmyra, 2 vols., 1838, 10s. offered
Adonais, an Elegy on the Death of John Keats, by P. B. S., Pisa, 1821, £5 offered
Adventures of a Post Captain, with coloured plates, N.D. (1821), £1 offered
Ainsworth's Crichton, 3rd edition, 1849, 10s. offered
—— Tower of London, 1840, in parts, 25s. offered
—— Windsor Castle, 1843, 10s. 6d. offered
—— (W. H.), Rookwood, 1836 or 1851, illustrated, 10s. offered
—— Rookwood, 3 vols., 1834, 10s. offered
—— Jack Sheppard, 3 vols., 1839, 30s. offered
—— Ditto, 1 vol., 1840, 10s. offered
—— Tower of London, 1840, 10s. offered
—— Old St. Paul's, 1 vol., 1847, 10s. offered
—— Guy Fawkes, 3 vols., 1841, 30s. offered
—— Ditto, 1 vol., 1844 or 1857, 10s. offered
—— Miser's Daughter, 3 vols., 1842, 30s. offered
—— Ditto, 1 vol., 1848, 10s. offered
—— James the Second, 3 vols., 1848, 10s. offered
—— Crichton, 1837, 3 vols., 10s. offered
—— Lancashire Witches, 1849, 3 vols., 10s. offered
—— The Star Chamber, 1857, 10s. offered
—— The Spendthrift, 1857, 10s. offered
—— Mervyn Clitheroe, 1858, 10s. offered
—— Combat of the Thirty, 1859, 5s. offered
—— Ovingdean Grange, 1860, 5s. offered
—— Auriol, 1st edition, uncut, 1845, 5s. offered
—— Sir John Chiverton, a Romance, 1826, 5s. offered
Ainsworth, please report any Manuscript or Autograph Letters by him
Ainsworth's Old Saint Paul's, 3 vols., 1841, 21s. offered
—— Works, please report any Old Editions in cloth or monthly parts as issued
Airy Nothings, coloured plates, 1825, 25s. offered
Akerman, Remains of Pagan Saxondom, 1855, 10s. offered
A Letter to Lord Ellenborough, Barnstaple, 1812, 10s. offered
Alice in Wonderland, 1865 or 1866, 25s. each offered
Alken, Shooting, 6 plates, 1823, 30s. offered
—— Illustrations of Popular Songs, 1823, 30s. offered
—— Notions, a series of 36 plates, 20s. offered
—— Hunting, or Six Hours' Sport, by Three Real Good Ones, 1823, 30s. offered
—— Life of a Racehorse, 1848, £2 offered
—— Any books illustrated by him
—— Any sets of prints or separate ones by him
American Revolution, Portraits by Dusimitier, 1783, 7s. 6d. offered
Anatomy of Melancholy, 1621, £2 offered
Ancient Irish Histories, 2 vols., 1809, 10s. offered
Anderson's House of Yvery. 2 vols., privately printed, 1742. 20s. offered
Anderson, Zoology of Egypt, vol. 1, 1898, £1 offered
—— Pictorial Arts of Japan, 1886, £1 offered
Andrew's Coloured Engravings of Heaths, 2 vols., 1802. 20s. offered
Angus, Views Gold Regions Australia, 1851, 10s. offered
An Essay on Love, a little poem, about 1812, 7s. 6d. offered
An Historical Account of Pensilvania, 1698, £2 offered
A Rent in a Cloud, green cloth, Chapman and Hall, N.D. (1869), 5s. offered
Aristotle, Psychology, edited by Wallace, 4s. offered
Arnold (Matthew), England and Italian Question, 1859, 5s. offered
—— Friendship's Garland, 1871, 5s. offered

Angelo's School of Fencing, 1787, 10s. offered
Artists' Repository, 4 vols., 4to, 30s. offered
A Run with the Staghounds, 12 coloured plates, 1863, 21s. offered
A Sentimental Journey, 2 vols., 1768, 5s. offered
Assurance Magazine, vols. 1 to 13, 30s. offered
Atkinson's Curry and Rice, 7s. 6d. offered
Audsley and Bowes, Keramic Art of Japan, 2 vols., 1875, £2 offered
—— Ornamental Arts of Japan, 2 vols., 1882, £2 offered
Audubon (J.), Birds of America, 7 vols., £10 offered
Barker (T.), Art of Angling, 4to, 1653, 25s. offered
Baring-Gould's Iceland, 1863, 5s. offered
Barlow (F.), Severall Wayes of Hunting, Hawking, and Fishing, plates, folio, 1671, 25s. offered
Bates, Naturalist on the Amazon, 2 vols., 1863, 5s. offered
Baxter's Saint's Everlasting Rest, 1650, with portrait, 7s. 6d. offered
Beesley's History of Banbury, 1841, 10s. offered
Behn's (Mrs.) Plays, 4 vols., 1724, or 2 vols., 1702, 7s. 6d. each offered
Behn's Histories and Novels, 2 vols., 1735, 7s. 6d. offered
Beardsley's, Early Work of, 1899, 20s. offered
—— Later Work, 1901, 20s. offered
—— Le Morte d'Arthur, 2 vols., or in 12 parts, 1893, 25s. offered
—— Book, 50 drawings, 1st series, 1897, 20s. offered
Beaumont and Fletcher's Works, 11 vols., 1843, £3 offered
—— 1 vol., 1647, £3 offered
Beckford on Hunting, 1810, 7s. 6d. offered
Bell, Phenomena of Iron Smelting, 5s. offered
Bentham's (Jeremy) Works, 11 vols., 1843, £2 offered
Berkeley (G. F.), Reminiscences of a Huntsman, 1854, 10s. offered
Berkeley, My Life and Recollections, 4 vols., 1865, 5s. offered
—— English Sportsman in the Western Prairies, 1864, 7s. 6d. offered
Berry's Pedigrees of Essex Families, 25s. offered
—— Hampshire Pedigrees, 1833, 25s. offered
—— Sussex Pedigrees, 1830, 25s. offered
Bertrand, Traité de Calcul Différentiel, Paris, 1864, 5s. offered
Bickham (G.), Musical Entertainer, 1733 or 1740, 25s. offered
Biographical Mirrour, with portraits, 3 vols., 1795-9, 30s. offered
Birch's Heads of Illustrious Persons, 1743, folio, 30s. offered
Bisset's Memoirs of Sir A. Mitchell, 2 vols., 5s. offered
Blade's Life of Wm. Caxton, 2 vols., 1863, 25s. offered
Blakeway, Sheriffs of Shropshire, 1831, 15s. offered
Blavatsky's Secret Doctrine, 2 vols., 1888, 10s. offered
—— Isis Unveiled, 2 vols., 10s. offered
Blome's Gentleman's Recreations, folio, 1710, 25s. offered
Blore, History of the County of Rutland, large paper folio, 1811, 25s. offered
Boaden's Inquiry into Portraits of Shakespeare, 1824, 7s. 6d. offered
Boccaccio's Decameron, Firenze, 1516, 4to, £2 offered.
—— Firenze, 1527, 4to, £2 offered
—— In English, folio, 1620, £2 offered
—— In English, translated by Payne, 2 vols., 1893, 25s. offered
—— Please report any editions, especially illustrated ones, in any language
Bohn's Biography and Bibliography of Shakespeare, 1863, 30s. offered
Boilly, Humorous Coloured Engravings of Head Groups, etc., Paris, 1824, 20s. offered
Book of Leinster, Dublin, 1880, folio, 30s. offered
Border Edition of Scott's Novels, 48 vols., 1893, £5 offered
Bourriennes' Life of Napoleon, 4 vols., 1836, 7s. 6d. offered
Boydell's Illustrations to Shakespeare (100) folio, 1802, £3 offered
Boys (W.), Collections for Sandwich, Kent, 2 vols., 4to, 1792, 25s. offered
Brandon, Analysis Gothic Architecture, 2 vols., 1858, 10s. offered
Britannia Newspaper, 1841, 10s. offered
British Essayists, edited by Chalmers, 45 vols., 30s. offered
British Novelists, edited by Mrs. Barbauld, 50 vols., 1820, 35s. offered
British Poets, edited by Singer, 100 vols., 1822, £3 offered
British Theatrical Gallery, 1825, 7s. 6d. offered
Brodrick, Falconer's Favourites, 1865, £1 offered
Brome (A.), Songs and other Poems, 8vo, 1661, 30s. offered
Brough's Life of Falstaff, in monthly parts or cloth, 1858, 15s. offered
Brown, Jones, and Robinson, 1854, 5s. offered
Brugsch-Bey, History of Egypt under the Pharaohs, 2 vols., 1879, 8s. offered
Bucknill's Medical Knowledge, Shakespeare, 3s. offered
Bunbury (H.) Illustrations to Shakespeare, 21 plates, imp. folio, 1792-6, 30s. offered
Bunyan's Pilgrim's Progress, 1678 or 1684, £10 each offered
—— Holy War, 1682, £10 offered
—— Any of his works before 1700
Burke's Heraldic Institutions, 3 vols., 1844, 21s. offered
Burke's Works, 16 vols., 1826-7, 20s. offered
Burke's Commoners of Great Britain, 4 vols., 1834, 10s. offered
Burns' Works, by Cunningham, 8 vols., 1834, 15s. offered
Burton (R. F.), El Medinah and Mecca, 3 vols., 15s. offered
Burton's Il Pentamerone, 2 vols., 1893, 10s. offered
Burton's Arabian Nights, 12 vols., Nichols edition, black cloth, illustrated, £3 10s. offered
Burton's English Porcelain, 1902, 12s. 6d. offered
Byron, Age of Bronze, paper covers, 1823, 10s. offered
Byron, please report any 1st editions in paper covers
Byron, please report any Manuscript or Autograph Letters by him
Cabinet of Genius, 2 vols., 1787, 20s. offered
Caine's The Mahdi, privately printed, 5s. offered
Calloway's Nursery Tales of the Zulus, 1866, 5s. offered
Carew (Thomas), Poems, 8vo, 1640, £2 offered
Carroll, Alice's Adventures Underground, 1st edition, 1886, 5s. offered
Carroll's Through the Looking Glass, 1st edition, 1872, 8s. offered
Cartwright's Comedies and Poems, 1651, 20s. offered
Casanova's Memoirs, 12 vols., 1894, £4 offered
Cases of Impotency, 2 vols., 1714, 10s. offered
Catesby's Natural History of Carolina, 2 vols., 1771, £2 offered
Century Dictionary, 8 vols., half morocco, £4 offered
Century Guild Hobby Horse, 6 vols., 1886-92, 25s. offered
Chaffer's Marks on Pottery and Porcelain, 1876 or later, 10s. offered
Chaucer's Poetical Works, 6 vols., 1852, 25s. offered
Chaucer's Works, by Skeat, 6 vols., 1894, £2 offered
Chaucer (G.), Canterbury Tales, 1526, £10 offered
—— Works, 1538, 1542, or 1561, £3 each offered
—— Poems, 6 vols., Pickering, 1846, 25s. offered
Chesterfield's Letters, 5 vols., 1845-52, 15s. offered
Chronicles of Fashion, 2 vols., 1845, 10s. offered
Churchill (C.), Poetical Works, 3 vols., 1844, 15s. offered
Cicero, Cato Major, 1774, 5s. offered
Cid, Poems of, trans. by Ormsby, 1879, 4s. offered
Clarke's Concordance to Shakespeare, 7s. 6d. offered
Clissold, Mont Blanc, 1823, 6s. offered
Cockton (H.), Valentine Vox in monthly parts or cloth, 1840, 10s. offered
—— Sylvester Sound, in monthly parts or cloth, 1843, 10s. offered
Coleridge, Poetical and Dramatic Works, 3 vols., 1840, 7s. 6d. offered
Coleridge, please report any Manuscript or Autograph Letters by him
Comic History of Rome, in monthly parts or brown cloth, N.D., 20s. offered
Comic Nursery Tales, Orr and Co., N.D., 20s. offered
Compendious Treatise on Modern Education, 8 coloured plates, 1802, £2 offered
Contarini Fleming, 1st edition, 4 vols., 1834, 5s. offered
Coryat's Crudities, 1611, £10 offered
Cotton, Compleat Angler, 1676, £1 offered
Country Evenings, 6 coloured plates by Reeve, 1829, 20s. offered
Courthope, The Row's Roll, 1845, 10s. offered
Cox (D.), Landscape Painting, 7s. 6d. offered
Cromwell, a Prize Poem, Oxford, 1843, 5s. offered
Crowe and Cavalcaselle's Titian, 2 vols., 1877, 15s. offered
—— Raphael, 2 vols., 1882, 10s. offered
Crowquill, Phantasmagoria of Fun, 2 vols., 1843, 8s. offered
Cruikshank (George or Robert), any books or pamphlets illustrated by these artists
—— Table Books, in parts or cloth, 1845, 15s. offered
—— Omnibus, in parts or cloth, 1842, 15s. offered
—— My Sketch Book, in 9 parts, 1834, 20s offered
—— Scraps and Sketches, 4 parts, 1826-32, 20s. offered
—— Whom to Marry, in monthly parts or cloth, Bogue, N.D., 7s. 6d. offered
—— Greatest Plague of Life, in monthly parts or cloth, Bogue, N.D., 7s. 6d. offered
—— Clement Lorimer, in monthly parts or cloth, 1849, 7s. 6d. offered
—— Uncle Tom's Cabin, in monthly parts or cloth, 1852, 7s. 6d. offered
—— George Cruikshank's Magazine, parts 1-2, 3s. offered
—— The Brighton Lodging House, parts 1-2, 3s. offered
Cruikshank, please report any Manuscript or Autograph Letters by him
Curry and Rice, published by Day and Son, N.D., 5s. offered
Dancing (The) Master, 1670, 10s. offered
Dancing, any old books on
Daniell's (W.) Voyages round Great Britain, 8 vols., £4 offered
Daniell's African Scenery, large folio, 1808, £2 offered
Daniell's Oriental Scenery, 6 vols., large folio, 1795-1808, £5 offered
Dawes, Life of a Nobleman, 1842, 15s. offered
Defoe's Works, 20 vols., 1840-1, £2 offered
Delany (Mrs.), Autobiography, both series, 6 vols., 8vo, 1861-2, 20s. offered
Denistoun, Memoirs Duke of Urbino, 3 vols., 1851, 10s. 6d. offered
Dent, Above the Snow Line, 1885, 3s. offered
Denzil Place, by Violet Fane, 1875, 5s. offered
Dickens' Martin Chuzzlewit, in 20 monthly nos., 1843, 25s. offered
—— Oliver Twist, in parts, 1846, 25s. offered
—— Tale of Two Cities, in parts, 1859, 25s. offered
—— David Copperfield, 1850, 20 parts, 20s. offered
—— Sketches by Boz, 1839, 10s. 6d. offered
Dickens, please report any Manuscript or Autograph Letters by him
Digby Grand, 2 vols., 1853, 5s. offered
Domestic Architecture in England, 4 vols., 1857, 25s. offered
Donne (John), Poems, 1633, 1635, 1639, 1654, 1669, 10s. each offered
Doran (D.), Their Majesties' Servants, 2 vols., 1864, 6s. offered
Drayton (M.), Poems, 1619, £2 offered
—— Poly-Olbion, 1622, £2 offered
—— Poly-Olbion, folio, 1613, £2 offered
Dresser's Birds of Europe, 8 vols., £20 offered
Drummond (W.), Poems, 1656, 10s. offered
Drummond, Forth Feasting, 1617, 10s. offered
—— Poems, 1616, 1656, 1659, 10s. each offered
Dulchen, Scenes from Pickwick (4 plates in wrapper), N.D. (1861), 5s. offered
D'Urfey (T.), Wit and Mirth; or, Pills, etc., 6 vols., 1719-20, 25s. offered
Eden's State of the Poor, 3 vols., 1797, 15s. offered
Edinburgh University Magazine, No. 4, April, 1871, 3s. offered
Egan's Anecdotes of the Turf, 1827, £2 offered
Elegies of Propertius, Bohn's Classical Library, 1854, 5s. offered
England's Parnassus, 1600, £2 offered
Englishman's Mentor, Hone, 1819, 10s. offered
English Dance of Death, 2 vols., 1815-6, £2 offered
Evelina, 3 vols., 1778, 7s. 6d. offered
Evelyn's Diary, 4 vols., 1879, 20s. offered
Evelyn's Diary, any old editions
Experienced Angler, 1668, 10s. offered
Eyton (R. W.), Antiquities of Shropshire, 12 vols., 8vo, 1854-60, £10 offered
Fagan's Engraving in England, 3 vols., large folio, 1893, £2 offered
Fashionable Bores, etc., by Peter Quiz, oblong 4to, 1824, 20s. offered
Faustus, his Life, Death, etc., 1825, 7s. 6d. offered
Fielding's Cumberland, Westmoreland, and Lancs., coloured plates, 1822, 30s. offered

Fielding's Works, edition de luxe, 10 vols., 1882, £2 offered
Finlay's History of Greece, 7 vols., 1877, 20s. offered
Fitzgerald's Letters and Remains, 3 vols., 1889, 10s. 6d. offered
Flatman (T.), Poems and Songs, 8vo, 1674, £2 offered
Flinders' Terra Australis, 2 vols. and Atlas, 1814, £2 offered
Folkard, Wild Fowler, 1859, 7s. 6d. offered
Forbes and Hanley, British Mollusca, 4 vols., 1853, 25s. offered
Forbes, Norway and its Glaciers, 7s. 6d. offered
Fonblanque, Annals House of Percy, privately printed, 2 vols., 8vo, 1887, 30s. offered
Foster, Pedigrees, County Families of Lancashire, 1873, 15s. offered
Fowler's Coleoptera of British Islands, 5 vols., 1887-91, £3 offered
Fowler, Verses Grave and Gay, 5s. offered
Frazer, Golden Bough, 3 vols., 1900, 15s. offered
From Dawn to Noon, by Violet Fane, 1872, 5s. offered
Froude, The Cat's Pilgrimage, 1870, 5s. offered
Gambado's Academy, coloured plates, 1825, 15s. offered
Gardening Books. Please report any old ones
Gatke's Heligoland, 1875, 6s. offered
Gautier's Mad. de Maupin, Vizetelly, 5s. offered
George St. Julian, in monthly parts or cloth, 1841, 7s. 6d. offered
Gerard's Herball, 1597, or 1636, folio, £2 each offered
Gilbert (Wm.), The Angler's Delight, 8vo, 1676, 10s. offered
—— The Young Angler's Companion, 8vo, 1632, 10s. offered
Gilchrist, Life of Blake, 2 vols., 1880, 20s. offered
Gladstone (W. E.), Studies on Homer, 3 vols., 1858, 15s. offered
Grant's Sketches in London, 12 parts, as issued, 7s. 6d. offered
Gray's Poems, Dodsley, 1768, 5s. offered
Gray's Poems, Foulis, Glasgow, 1768, 8s. offered
Green's History English People, 4 vols., 1878, 20s. offered
Green's Lives of the Princesses, 6 vols., 8vo, 1850-55, 30s. offered
Greville Memoirs, 3 vols., 1874, 10s. offered
Grimble (Aug.), Deer Stalking, 1886, 4to, 30s. offered
Gronow's Reminiscences, L.P., 2 vols., 1889, 21s. offered
Grove's Dictionary of Music, 4 vols., 25s. offered
Gruner, Terra-cotta Architecture in Italy, 1867, 25s. offered
Guest (Lady C.), The Mabinogion, 3 vols., imp. 8vo, 1849, 30s. offered
Gulliver's Travels, 2 vols., 1726, 20s. offered
Gurney's Phantasms of the Living, 2 vols., 7s. 6d. offered
Haines' Monumental Brasses, 2 vols., 1861, 12s. offered
Hain's Repertorium Bibliogr., 4 vols., 1826-38, 30s. offered
Hallam (A. H.), Poems, N.D. (1830), 10s. offered
Hamilton, Memoirs of Grammont, 4to, 1793, 20s. offered
Handley Cross, in monthly parts or cloth, 1854, 25s. offered
Handy Andy, in monthly parts or cloth, 1842, 10s. offered
Hardy (Thomas), Desperate Remedies, 3 vols., 1871, 10s. offered
—— Under a Greenwood Tree, 2 vols., 1872, 10s. offered
—— A Pair of Blue Eyes, 3 vols., 1873, 10s. offered
—— Far from the Madding Crowd, 2 vols., 1874, 10s. offered
Hardy, please report any Manuscript or Autograph Letters by him
Harris (S.), The Coaching Age, 1885, 10s. offered
—— Old Coaching Days, 1882, 10s. offered
Harris (W. C.), Wild Animals of S. Africa, 2 vols., folio, 1840, £2 offered
Harris, Wild Sports of S. Africa, 1852, 15s. offered
Harry Coverdale's Courtship, in monthly parts, or cloth, Virtue, N.D., 10s. offered
Hassell (J.), Life of George Morland, 1806, 30s. offered
—— Excursions on Thames, coloured, 1823, 20s. offered
—— Rides and Walks round London, 2 vols., 1817, L.P., coloured plates, or 1820, 20s. each offered
Hawbuck Grange, 1847, 25s. offered
Hazlitt, Shakespeare's Library, 6 vols., 1875, 25s. offered
Heath, British Cavalry, 1820, £2 offered
—— British Infantry, coloured plates, £2 offered
—— British Artillery, coloured plates, £2 offered
—— (W.), Military Duties, 1824, 30s. offered
—— Any Illustrations by him
Helen's Tower, privately printed, N.D. (1861), 4to, pink wrapper, 10s. offered
Heriot's Travels through the Canadas, 1807, 10s. offered
Herrick (Robert), Hesperides, 1648, £3 offered
Hervey (Lord), George the Second, 2 vols., 1848, 7s. 6d. offered
Hervey (T.), Book of Christmas, 1836, 5s. offered
Hervey's Book of Christmas, 1837, 5s. offered
Higgins (G.), Celtic Druids, 1829, £1 offered
—— Aracalypsis, 2 vols., 4to, 1836, 25s. offered
Historical Sketch of Moscow, 12 coloured plates, 1813, 15s. offered
Historic Memorials of the Stewarts of Fothergill, 10s. offered
Historic, Military, and Naval Anecdotes, 15s. offered
History of the River Thames, 2 vols., folio, 1794, £2 offered
Holtzapffel, Turning and Mechanical Manipulation, 5 vols., 25s. offered
Hooper's Waterloo, 1862, 4s. offered
Hope's Mr. Witt's Widow, 1st edition, 3s. offered
—— A Man of Mark, 1st edition, 3s. offered
Horace Templeton, 2 vols., 1848, 5s. offered
How Pippins enjoyed a Day, etc., oblong folio, Fores, 1863, 15s. offered
Humber's Water Supply of Towns, 1876, 10s. offered
Humphrey's History of Printing, 1868, 15s. offered
Hunting Casualties, 6 coloured plates, Fores, 1850, 30s. offered
Jackson, Shropshire Word Book, 1879, 10s. offered
Jacob Faithful, 3 vols., 1834, 5s. offered
—— 3 vols., with coloured plates, 1837, 10s. offered
Jameson, Legends of the Madonna, 1852, 15s. offered
—— History of Our Lord, 2 vols., 1864, 20s. offered
—— Sacred and Legendary Art, 2 vols., 1848, 10s. offered
Japhet in Search of a Father, 3 vols., 1836, 5s. offered
—— 3 vols., with coloured plates, 1837, 10s. offered
Jerrold's Life of Napoleon, 4 vols., 1874, 15s. offered
Jerrold, Man Made of Money, in parts, 1849, 10s. offered
Jesse's Court of England, 3 vols., 1843, 30s. offered
—— Court of England (The Stuarts), 4 vols., 30s. offered, 1840
—— Memoirs of the Pretenders, 2 vols., 15s. offered, 1845
—— London: Its Celebrated Characters, etc., 3 vols., 1871, 15s. offered
—— George Selwyn and his Contemporaries, 4 vols., 1843, 30s. offered
—— Life of Beau Brummel, 2 vols., 1844, 10s. offered
—— Memoirs of Richard III., 1862, 10s. offered
—— Literary and Historical Memorials of London, 2 vols., 1847, 15s. offered
—— London and its Celebrities, 2 vols., 1850, 15s. offered
Johnson's (Capt.) Lives of Highwaymen, 1736, 30s. offered
Johnson (Dr. S.), please report any Manuscript or Autograph letters by him
Jones, Grammar of Ornament, 25s. offered
Journal of the Conspiracy formed by some White People, 4to, New York, 1744, 25s. offered
Journal of Sentimental Travels in South of France, 1821, 15s. offered
Kelmscott Chaucer, 1896, £50 offered
—— Tennyson's Maud, 1893, 30s. offered
—— Shelley's Poems, 3 vols., 1895, £10 offered
—— Rossetti's Ballads and Sonnets, 2 vols., £7 offered
—— Keats' Poems, 1894, £5 offered
—— Love is Enough, 1897, £4 offered
—— Sundering Flood, £2 offered
—— Life of Jason, £5 offered
—— Wood Beyond the World, £3 offered
Kinglake, Eothen, 1st edition, 1844, 5s. offered
King on Coal Gas, 3 vols., 1878-79, 12s. offered
Kit-Cat Club, 1821, 9s. offered
Kitchen's History of France, 3 vols., 5s. offered
Kuenen's Prophets in Israel, 1877, 7s. 6d. offered
Lamb's Prose Works, 3 vols., 1835, 10s. offered
Lamb, Specimens of English Dramatic Poets, 1808, 10s. offered
Lamb's Works, 2 vols., 1818, 10s. offered
Lamb (Chas.), please report any Manuscript or Autograph Letters by him
Lang (A.), Ballads and Verses Vain, cr. 8vo, New York, 1884, 5s. offered
Langley's New Principles Gardening, 1728, £1 offered
Las Cases, Journal Private Life Napoleon, 4 vols., 1824, 8s. offered
Latham's FalconYry, or the Faulcon's Lure and Cure, sm. 4to, 1633, 25s. offered
Lecky, Democracy and Liberty, 2 vols., 1896, 8s. offered
Leichtenstein's Holland House, 2 vols., 1874, 8s. offered
Leonora: A Novel, about 1811, 7s. 6d. offered
Letters and Memorials of Jane Welsh Carlyle, 3 vols., 1883, 7s. 6d. offered
Lever's Roland Cashel, in 20 numbers, 1850, 12s. offered
Lever's Tony Butler, 3 vols., 1865, 9s. offered
Lever (Chas.), any MSS. or Autograph Letters
Lewis and Clarke's Travels, Missouri River, 3 vols., 8vo, 1815, or 4to, 1814, 15s. each offered
Life of a Soldier, 18 coloured plates, 1823, 20s. offered
Life of Peter Wilkins, 2 vols., 1751, 5s. offered
Life of Richard Nash of Bath, 1762, 5s. offered
Lilford (Lord), British Birds, 7 vols. (or in parts), 8vo, £30 offered
Lillywhite's Cricket Scores, 4 vols., 25s. offered
Lines on a Fête at Carlton House, about 1811, 7s. 6d. offered
Locker's London Lyrics, 1881, large paper, 15s. offered
Lovelace (R.), Lucasta, Epodes, 1649, 25s. offered
Lover's Panorama, illustrated by Cruikshank, paper covers, Hodgson and Co., 15s. offered
Macgillivray's British Birds, 5 vols., 1837-52, £2 offered
Macgillivray, Natural History of Dee Side, 1855, 9s. offered
Margaret Catchpole, 3 vols., 1845, 5s. offered
Markham, Shooting in the Himalayas, 1854, 6s. offered
Marryat's History of Pottery, 1857, 8s. offered
Marryat's Poor Jack, in numbers as issued, 5s. offered
Marryat (Capt.), Jack Ashore, 3 vols., 1840, 5s. offered
—— Pacha of Many Tales, 3 vols., post 8vo, 1835, 5s. offered
—— The King's Own, 3 vols., 1830, 5s. offered
Marshall's Miscell. Marescelliana, 2 vols., 10s. offered
—— The Genealogist, vols. 1 to 6, 25s. offered
Martial and Naval Achievements, from 1793 to 1817, 2 vols., £8 offered
Martyrs' Decades of the New World, translated by Eden, 4to, 1555, £3 offered
Matrimonial Comforts, 6 coloured plates, 1799, 30s. offered
Maxwell, Fortunes of Hector O'Halloran, in numbers, 10s. offered
—— Any books by Maxwell issued in parts
Mayhew's Image of his Father, in parts, 1848, 10s. offered
—— Adventures of Mr. and Mrs. Sandboys, in parts, 10s. offered
Melange of Humour, 50 coloured plates, £3 offered
Memoirs of Harriette Wilson, 4 vols., 1825, 15s. offered
Mercer's Waterloo Campaign, 2 vols., 1870, 8s. offered
Meredith's Works, edition de luxe, 32 vols., 1897, £8 offered
Meredith's The Egoist, 3 vols., 1879, 10s. offered
—— Tragic Comedians, 2 vols., 1880, 10s. offered
—— Diana of the Crossways, 3 vols., 1885, 10s. offered
Meredith (Geo.), any MSS. or Autograph Letters
Meredith's Farina, 1857, 5s. offered
—— Vittoria, 3 vols., 1867, 10s. offered
Merriman's Suspense, 3 vols., 1st edition, 5s. offered